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realscreen
awards

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Go West

As I write this, spring is finally arriving at *realscreen*'s home base of Toronto, Canada. And just as our city is thawing out following what seemed to be a malevolently persistent winter, those of us on the *realscreen* team are eagerly awaiting the opportunity to bask in some serious SoCal spring temperatures, as we prepare to head to Santa Monica for another edition of Realscreen West.

Of course, it won't be all surfboards and poolside mojitos for our team, or for those hundreds of delegates heading to the Fairmont Miramar in Santa Monica for June 5 and 6. But speaking of mojitos (which I don't do often enough), just as a conscientious bartender would go that extra distance to concoct the perfectly mixed beverage, we've endeavored to craft an event agenda jam-packed with valuable takeaway, carefully mixed with just the right amount of networking opportunities, with an end result designed to leave you pleasantly refreshed, if not a little woozy afterward.

With our West Coast event specializing in the business of unscripted entertainment, this year's agenda for Realscreen West features panel sessions that will put various sub-genres under the microscope, including food programming and game shows, to highlight the innovations and opportunities within them. We'll also be looking at burgeoning opportunities for producers in panels dedicated to programming for the growing Hispanic audience, and of course, the return of our "Amping Up Unscripted" session, which showcases networks making further forays into the genre.

Sticking with the cocktail metaphor, there's also a sizable shot of practical info in this year's session mix, with panels dedicated to growing your business without busting your bank account, making a sizzle reel that smokes rather than chokes, and developing business relationships that will last longer than an elevator pitch. And of course, there are the trademark *realscreen* garnishes that make our events unique – our 30 Minutes With sessions that deliver intimate intel from network programmers, and our Meet a Mentor and Meet an Expert sessions that are also designed to provide both inspiration and access.

Much thanks to our advisory board this year for devising the ingredients behind this year's mix, and much thanks to the speakers who've set the time aside to take part. And of course, thanks to those of you reading who will be joining us at the Miramar. As sunshine bathes Toronto and a post-work patio visit beckons, I will hoist a mojito in your honor, but I bet it will pale in comparison to the ones to come in Santa Monica.

Cheers,
Barry Walsh
Editor and Content Director
realscreen

May + June 13 Volume 16, Issue 5

Realscreen is published 5 times a year by Brunico Communications Ltd.,
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ISSN number 1480-1434 © Brunico Communications Ltd. 2013

U.S. Postmaster: Send address changes or corrections to *realscreen*, PO Box 1103, Niagara Falls, NY, 14304 | Canadian Postmaster: Send undeliverables and address changes to *realscreen*, PO Box 369, Beeton, ON, L0G 1A0.
Canada Post Publication Agreement No. 40050265 Printed in Canada

To subscribe, visit www.realscreen.com/subscribe, email realscreencustomer@realscreen.com, call 416-408-2448, or fax 416-408-0249. Subscription rates for one year: in the US, US\$59.00; in Canada, CDN\$79.00; outside the US and Canada, US\$99.00.

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Bertram,
Congratulations to an extraordinary man,
Husband and Father.

You have shared your life with all of us through
your work and your storytelling,



and continue to inspire us to look at every
new day with wonder and excitement.

Thank you for taking us on the journey.

All our love,
Elise
and your daughters,
Barbara, Vanessa and Ava



Awards and rewards

For the past couple of years, I've filled a number of these pages thanking countless people in the non-fiction entertainment industry for their support of *realscreen* in myriad ways. I'm fortunate to lead a brand in which stakeholders are interested, committed and passionate.

That passion emanates also from the team that brings *realscreen* to you – whether it's through the pages of this magazine, our online newsletter and *realscreen.com*, our realXchange platform, the Realscreen Awards or any one of our conferences. I feel privileged to be supported by a team that really does give a damn and consistently gives it their all.

In the past five years *realscreen* has evolved at light speed, essentially mirroring the growth of the unscripted entertainment business globally. In 2004 the magazine was published six times a year, we published a newsletter three times a week and ran one event – the Realscreen Summit, which in February 2009, drew just shy of 1,100 delegates.

Fast-forward to May 2013... We have five print issues, a daily newsletter, three conferences and a robust awards program (as you'll see on pages RSA1-RSA24 of this issue). This past January saw 2,300 international delegates descend on Washington, DC for the 15th edition of the Realscreen Summit, and as we put the finishing touches on Realscreen West in Santa Monica on June 5 and 6, all indicators are that we'll be hosting more than 800 at this, our fifth West Coast conference.

I've played a very active role in content development, very ably supported by Heidi Rotter, our conference producer, and Barry Walsh, editor of *realscreen*, and of course, an incredible events team. The time has come to pass that baton so that I can focus on business development, so it gives me great pleasure to announce on this page Barry's promotion to editor and content director. He has made an enormous contribution to our events and awards program and now he'll be driving these initiatives, working with Heidi and our events production team. Please join me in congratulating him and if you've an idea for a panel at next year's Realscreen Summit, drop him a note at bwalsh@brunico.com. I will, of course, continue to be involved in every aspect of our business and look forward to remaining in close contact with you.

'til next time, go well
Claire Macdonald
VP & Publisher
realscreen



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ONLINE ORIGINAL UNSCRIPTED

BY BARRY WALSH

As this spring's NewFronts in New York City revealed, players in the online original content space are making bigger bets on unscripted content, and attracting A-list talent to their platforms. Here's a look at some of the non-fiction news coming from the digital upfronts.

While unscripted has traditionally lent itself well to short-form, as seen in the number of YouTube channels built around it, this year's second edition of the NewFronts, presented by Digitas, saw online giants such as AOL bringing considerable star power to their slates (including Gwyneth Paltrow and Sarah Jessica Parker) and companies known for traditional media (Condé Nast, *The Wall Street Journal*) making concerted moves into online original programming, with the bulk of it residing in the non-fiction camp.

Condé Nast, for example, announced 30 programs for its first NewFront presentation, delivered by Condé Nast Entertainment head (and former president of entertainment for The CW) Dawn Ostroff. The company's roster of series features episodes running the gamut from one to 10 minutes each, spanning assorted publishing brands under the Condé Nast umbrella, including *Wired*, *Glamour* and *GQ* and "airing" on their respective websites. *GQ.com* will present *Casualties of the Gridiron*, a documentary about the rise of injuries in the NFL, while the *Wired* channel will feature such titles as *Angry Nerd*, in which columnist Chris Baker will issue rants on topics ranging from the *Star Trek* reboot to the failings of Peter Jackson's first *Hobbit* film.

Fashion bible *Vogue* will begin rolling out web originals on May 8, including such titles as *Vintage Bowles*, following international editor-at-large Hamish Bowles as he travels the world in search of great fashion finds. *Magical Elves*, meanwhile, are partnering with *Glamour* to present stylist competition *Style to Kill*.

Upcoming series for **AOL's** On Network include *Second Chances*, produced by Ryan Seacrest Productions and featuring Paltrow and Tracey Anderson, who will spend time with "women who've overcome hardship, injury, and setbacks to triumph in the face of adversity," through the use of good diet and exercise regimens.

Sarah Jessica Parker's prodco, Pretty Matches Productions, will team up with Zero Point Zero for *City Ballet*, a docuseries going behind the scenes at the New York City Ballet.

Nicole Richie will star in *#CandidlyNicole*, a series inspired by the multi-hyphenate's musings on her Twitter feed and featuring her uncensored takes on style, parenting and relationships. Telepictures Productions and World of Wonder will produce.

Food content will come in the form of *Anthony Eats America*, starring actor/comedian Anthony Anderson and produced by

Principato-Young Entertainment, and *Now Eat This! Italy with Rocco DiSpirito*.

Style is further represented with *Inspiration with Jonathan Adler*, produced by AOL Studios; *The Sartorialist*, starring photographer Scott Schuman; and *Fuego Your Life*, featuring Sandra Vergara and produced by Telepictures Productions.

Seventeen-year-old NASCAR driver Dylan Kwasniewski is the subject of docuseries *Flat Out*, produced by Vuguru and NASCAR Productions, while *My Ink*, produced by Mandalay Sports Media, gets sports stars to open up with the stories behind their tattoos. BermanBraun, meanwhile, presents the first-time father exploits of actor Hank Azaria in *Fatherhood*.

Funded looks at crowdfunding business success stories, and is produced by AOL Studios with Cultivated Wit, while *Acting Disruptive*, produced by Tribeca Enterprises, follows Hollywood types launching tech and new media start-ups. More tech programming comes in the form of *Hardwired*, featuring Justine Ezarik (aka iJustine) and *The Future Starts Here*, featuring Webby Awards founder and filmmaker Tiffany Shlain.

Meanwhile, **Yahoo!** is spicing up its online original and unscripted offerings with a comedic series exec produced by Morgan Spurlock and actor/occasional Beach Boy John Stamos. *Losing Your Virginity with John Stamos* will feature the actor in conversation with various famous folks, discussing the celebs' "first time" and embellishing the stories with "humorous recreations using crude animation, stop-motion techniques, and the occasional Barbie Doll and/or sock puppet to help underscore the story."

New lifestyle content making its way to Yahoo! includes *Cinema & Spice*, an interactive cooking show featuring Julianna Strickland and Natasha Feldman, and *Grill Girls* (w/t), hosted by chef Megan Mitchell and delving into the world of women who love to barbecue. *Fashion Recipe*, meanwhile, has celebrity stylist Brett Alan Nelson diving into the closet of a different woman each week to offer invaluable fashion tips. It's produced by Full Picture.

Hulu, which entered the online unscripted arena in 2011 with Spurlock's *A Day in the Life* docuseries and followed that up last year with a travel log from Richard Linklater, *Up to Speed*, has a new docuseries on tap for the year ahead. *Behind the Mask* will delve into the shadowy world of sports mascots.

While **YouTube** didn't unveil several hundred new channels during the Google NewFront, it did offer up a new buzzword – Gen C, meant to serve as a descriptor for the YouTube generation that indulges in "creation, curation, connection and community." And days after its presentation, the online video powerhouse unveiled its first round of paid subscription channels.



Morgan Spurlock's *Warrior Poets* has a new series coming to Yahoo!

Greenlit & Gone

A look at what's on the way from assorted networks, and what's on the way out.



Food Fighters

Produced by: Electus, Universal Television
Network: NBC

Nashville Confidential

Produced by: Evolution Media
Network: TNT

Buckwild

Produced by: Parallel Entertainment, Zoo Productions
Network: MTV

Ready for Love

Produced by: Renegade 83, UnbeliEVable Entertainment and Universal Television
Network: NBC

America's Most Wanted

Network: Lifetime
Produced by: 20th Television, Walsh Productions

POINTED ARROW: A Producer's Perspective

BY JOHN SMITHSON

Whatever has happened to coproduction? Producers used to talk about it all the time. The major markets thrived on it. The airlines were happy as we traveled the world with bags full of proposals. Funds were raised, multiple versions of shows were delivered, and everyone was happy. Well, at least most of the time.

Not any longer. As the global TV market has evolved, so has coproduction and the model we all used to know and love now seems like it's from a different age.

Initially, for those of us on the UK side of the Atlantic, we could make copro work with just the UK and U.S. But as tastes evolved and ambitions soared, it became necessary to bring in one or more of the other big territories such as France and Germany. Producers could still finance their shows, the rest of the world was still in play and you had a very content distributor.

Occasionally a few big shows are still made with this model, such as last year's ambitious *Plane Crash*. But in recent years, a combination of overlapping market forces have combined to create a seismic shift in the way the business works. Ownership rather than partnership is now the name of the game, because ownership guarantees creative control.

Networks in each key territory are becoming more assertive about what works for their markets, as they fight for market share with their competitors. This means they are more likely to spend big money on shows that definitely work rather than coproductions that *could* work. Their default response is to turn to home producers who know the lay of the land.

This has been particularly true of the big U.S. factual networks, which are increasingly looking to LA and New York producers rather than to London and beyond.

Further strengthening the possessive instinct, all these big nets are aggressively growing their international networks and want to fill the pipeline with quality output. For example, Discovery, History and Nat Geo are keen to take all rights worldwide, rather than co-finance with another broadcaster. For producers, the upside of that is it's one-stop shopping – you can get your show financed with one pitch. The

downside – wave goodbye to the back end.

Inevitably, this has led to a further fracturing of the copro market place, with lots of alternative options evolving. Now, producers have found new ways of adapting to a situation where only one country, from either the UK or the U.S., wants to commit – and at budget levels below those needed to make a show.

The first port of call is Canada. Partnering with a Canadian producer and network can unlock substantial finance – but at a price. It must be a genuine partnership, with proper Canadian spend. And as the production now needs to feed two Indies' mouths, the production fee gets sliced. But with the right attitude it can work. Producers have enjoyed similar success in Australia, France and Germany.

An extra pressure has been added by the reality of international distribution. It used to be possible to get a big distribution advance, which, along with locking one or two broadcast partners, made a show possible. But it's tougher now, with distributors reluctant to throw large sums of money around. Also, although many territories are still prepared to pre-buy, the money to spend is much less than a few years ago.

There's one glimmer of hope on the horizon. The fast-growing countries, with money to spend and citizens that are keen to devour quality content, are the new kids on the block. They are anxious to cozy up to English-language producers with the right creative skills. It's not just about content – they want to learn.

So suddenly Beijing, Shanghai, Mumbai, Rio de Janeiro, Kuala Lumpur and Seoul look interesting. Many producers are already spending time and money in the hopes that these will evolve into significant partnerships. Still, there are considerable creative, cultural and commercial challenges.

But as the old model has collapsed, the producer's survival instinct is forcing us to find new ways of financing work. As networks become more tenacious about how much they want to spend, it's the only way.

John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive of Darlow Smithson Productions.



A+E ups Dubuc, Raven

A + E Networks has upped Nancy Dubuc to the role of president and CEO, and has elevated previous president and CEO Abbe Raven to the newly created position of chairman. The new positions are effective on June 1.

Dubuc, most recently A + E Networks' president of entertainment and media, will oversee the day-to-day operations of the company, and will have brand groups and business divisions reporting to her. Raven, meanwhile, will spearhead the media company's long-term business and revenue opportunities, as well as public policy initiatives, and will serve as corporate strategic adviser.

Raven will report directly to the company's board, led by Anne Sweeney, co-chairman of Disney Media Networks and president of Disney/ABC Television Group; and Steven Swartz, president & COO for Hearst Corporation. Dubuc will report both to Raven and the board.

Dubuc was last promoted in September of 2012. Her role as president of entertainment and media gave Dubuc oversight of content creation, brand development and marketing for the entire A + E portfolio, as well as the company's international and digital divisions.

Dubuc, who called Raven "a great mentor and partner for over 10 years," began her career at A + E Networks as director of historical programming for History, moving to SVP of programming for A&E and then, in 2006, to SVP of non-fiction programming and new media content, for what was then known as A&E Television Networks. From there, she moved to lead the History brand, which has enjoyed unprecedented growth under her leadership. In 2010, Lifetime also came under her watch.

Raven, who hailed Dubuc in a statement as "a decisive leader, with her hallmark drive and determination," has led A + E Networks as president and CEO since 2005, and drove the company to triple its earnings and expand its global portfolio. Under her watch, the company's channels and branded programming have reached more than 350 million households in more than 150 countries. **BW**

BEST PRACTICES:

SURVIVING A BAD PERFORMANCE REVIEW

BY CHRIS PALMER AND MATTHEW LUCAS

Performance reviews can either be treated as a necessary evil – something you just have to suffer through at your job every year – or as an opportunity to touch base with reality and identify the weak spots in your work. Maybe this year your review wasn't all that glowing, and you feel demoralized after your faults have been brought up for discussion. But you don't have to respond defensively or let it eat at you. Here are some questions you can ask yourself that may help you turn a bad performance review into a positive opportunity:

What's the purpose of a performance review? Remember that you're not being reviewed just to make you feel better about yourself. The purpose of the review is to make sure everyone is working at the level they should. Sometimes this means hearing bad news. If you understand this and try to remain objective, you'll be ready to accept bad news and turn it into positive action.

What's the emotion in the room? There are two sets of emotions you should be concerned with during your performance review: your own and your manager's. Try to keep from getting defensive or angry. It won't be productive and will just make the situation worse. Instead, pay attention to what your manager's emotions are. Is he or she delivering bad news with optimism and genuine caring for your welfare? Or is your manager in a pessimistic mood, reflecting negative, fed-up, or even rancorous feelings? This can tell you a lot about how much is expected of you, and whether your boss is angling to eventually fire you, or conversely, sincerely wants to nurture and mentor you so you can become a star performer.

What are some specific examples? Be sure to ask your manager for specific examples of the areas in which they feel you can improve. Examining your own performance broadly after hearing some general feedback may not be enough for you to try to change. Sometimes you may know exactly what you're doing that led to the negative feedback, but not always. Make sure you know exactly what needs to change or you'll only be setting yourself up for another bad review.

What can I do next? Thank your manager for taking the time to review your performance, and then really examine his or her comments. Suggest a follow-up meeting to go over the comments if you don't understand them or how to change. Develop an action plan with your manager. This will show them that you are engaged and ready to improve.

Above all, walk out of your review with the aim of setting new goals. Everyone has room for improvement, and sometimes it takes a reality check to jumpstart your effort. A bad performance review doesn't have to be a downer. Set goals to be a better employee and turn negative feedback into an opportunity.

Professor Chris Palmer is the director of American University's Center for Environmental Filmmaking and author of the Sierra Club book Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom. Matthew Lucas is a filmmaker and MFA candidate at American University. •

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Headed to a television near you – social media-driven dating shows, celebrity renovators, aspiring country singers, nude survivalists, and Alaska. Lots of Alaska. Here's an overview of some of the new series announced and in development for the year ahead.

ON THE SLATE

A+E NETWORKS

Among the talk of an aggressive vision of growth for the cable company's second tier of channels – H2, Bio and LMN – a handful of upcoming unscripted shows were revealed at A+E Networks' May Upfront event in New York City.

A&E will present *Modern Dads*, an 8 x 30-minute series from Sirens Media which focuses on stay-at-home fathers, while Lifetime will debut *Hillberties*, which focuses on four young women aspiring to become country music stars.

History, meanwhile, follows up the success of last year's scripted miniseries *Hatfields & McCoy's* with the unscripted *Hatfields & McCoy's: White Lightning*, from Thinkfactory Media, in which the descendants of the two warring families attempt to make peace; and *American Daredevils*, which features dangerous stunt performers.

Following the success of its scripted content (also including *The Bible* and the recently renewed series *Vikings*), network chiefs also announced that the forthcoming, four-hour scripted special *Bonnie & Clyde*, which was originally developed for Lifetime, would be simulcast over all three main channels: History, Lifetime and A&E.

"We have a scripted production with Thom Beers on Thomas Edison, Craig Piligian has produced two films for Lifetime, and Leslie Greif has a movie in production for Lifetime," recently upped A+E Networks president and CEO Nancy Dubuc told *realscreen* at the event, adding: "We shouldn't be so stuck on ghettoizing things in their genres." **Adam Benzine**

ANIMAL PLANET

Animal Planet continues to push (human) personality-led programs, including *Off The Hook*, a series starring pro-wrestler-turned-fishing daredevil Eric Young.

Other new programs set to debut on the animal-centric cable net over the next year include *Alaska Bush Family* (working title), about a couple and their seven kids who live off-grid; *Animal BFFs*, a series about odd couples in the animal kingdom; *Catch and Release* (w/t), a series in which five elite survivalists are dropped into harsh environments and given 100 hours to find their way back to civilization; and *Clipped* (w/t), starring Arkansas animal groomer Angela Kumpe.

Also on the horizon for the net is *Eel of Fortune*, about New England fishermen that search for the elusive (and lucrative) elver eel; *Ice Cold Gold*, a six-part series about eight miners attempting to strike it rich in Greenland; *My Tiny Terror* (w/t), about a trainer of small dogs and problem pups; and *Polar Bear Crossing* (w/t), a series about the residents of a Manitoba town that are outnumbered two-to-one by polar bears.

The network is also prepping *Top Hooker*, an extreme fishing competition series announced last year; *Treehouse Masters*, a series about elaborately designed tree houses; and *Underworld* (w/t), a cave diving series starring explorer Curt Bowen.



Animal Planet is going off the grid with *Alaska Bush Family* (working title).

Three new specials are also on tap in addition to the returning 'Monster Week' strand and the eighth annual Puppy Bowl. *Primate Planet* will introduce viewers to an array of monkeys including black-eyed lemurs, patas monkeys, olive baboons, slow lorises, red-shanked doucs and orangutans; *Swarm Chasers* (w/t) follows scientist George McGavin as he examines large animal gatherings; and *Wild Alaska* (w/t) is a natural history special set in The Last Frontier. **Kevin Ritchie**

BRAVO

NBCUniversal cable net Bravo has unveiled its largest slate of original programming to date, with 17 new and 18 returning unscripted series, including shows from World of Wonder, Leftfield Pictures, Embassy Row and Half Yard Productions.

Among the new titles lined up for the network is *Ladies of London* (working title), from BBC Worldwide Productions. The UK-set series "follows a group of elite British socialites and American expats enjoying the upper crust of the high society world," according to Bravo.

Also on its way is *City Sisters*, a series from Leftfield Pictures slated to launch this fall. The show follows a group of single, up-and-coming movers and shakers in New York's circles of real estate, fashion, and media. Meanwhile, the tentatively titled *Ivy League Confidential*, from Andrew Glassman Productions, follows four college admissions consultants in New York and LA as they deal with over-the-top, pampered clients.

Elsewhere, *Taking Atlanta* (w/t) – produced by NFGTV and Monami Entertainment and set to launch this summer – follows a group of "ambitious

young go-getters... shaking up the city's fashion, music, hospitality and real estate scenes."

Greenlit series also include the previously announced *Below Deck*, scheduled for this summer and produced by 51 Minds; *Courtney Loves Dallas* from Pink Sneakers Productions; *Divorce Diva* (w/t) from Engel Entertainment; *Eat, Drink, Love* from Brownstone Entertainment; *Extreme Guide to Parenting* from Punched in the Head; *Fashion Queens* from Embassy Row and True Entertainment; *Property Envy* from World of Wonder; *Southern Charm* from Haymaker Productions; *Thicker Than Water: The Tankards* from Sirens Media; *Two Fit Girls* from Fishbowl Worldwide Media; *Princesses: Long Island* from True Entertainment; and *100 Days of Summer* from Half Yard Productions.

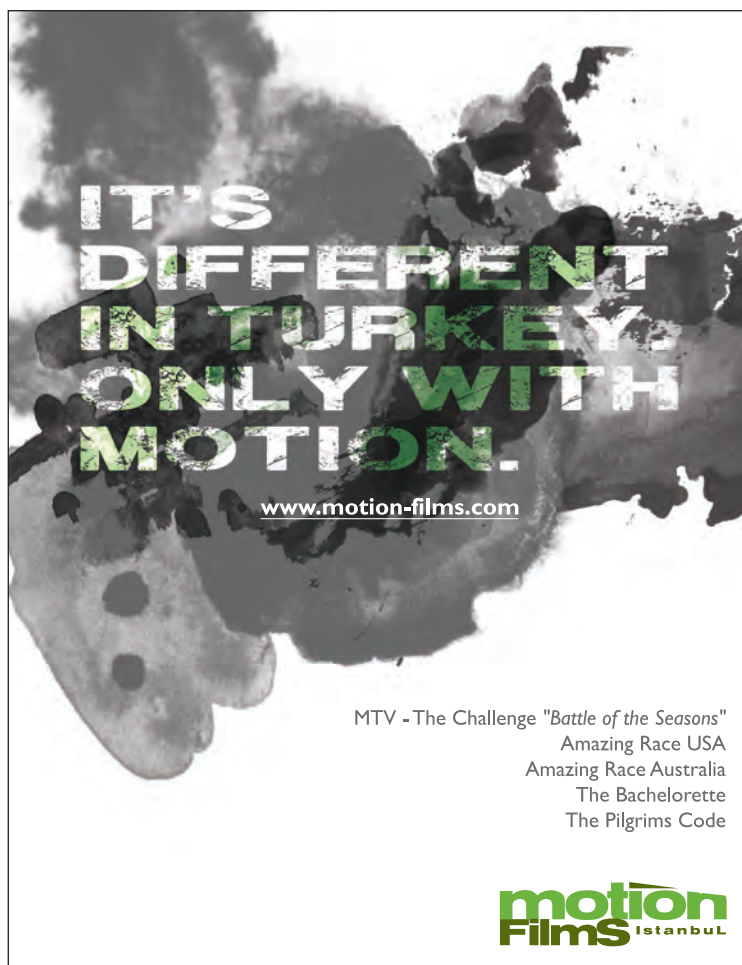
Returning series include *Flipping Out*, *Tabatha Takes Over*, *Million Dollar Listing Los Angeles* and *New York*, *Top Chef Masters* and *Top Chef*, *Shahs of Sunset*, *Chef Roble & Co.*, *Vanderpump Rules*, *Interior Therapy with Jeff Lewis*, and a slew of *Real Housewives* shows – the casts of *Miami*, *New Jersey*, *Beverly Hills*, *Atlanta* and *New York* will all be back. **AB with files from**

Barry Walsh

The NBCUniversal cable net is rolling out its largest slate of original programming to date, with 17 new and 18 returning unscripted series.



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DISCOVERY CHANNEL

In addition to the previously announced scripted series *Klondike* and the Grand Canyon tightrope walking event *Wallenda Live*, Discovery's 2013/14 slate also includes three blue chip wildlife docs, seven new non-fiction series and *Fast N' Live*, a live-to-air automotive build-off competition starring Richard Rawlings and Aaron Kaufman.

A pair of 4K-shot wildlife series coproduced with the BBC's Natural History Unit leads Discovery's list of specials. *Hidden Kingdom* takes a microscopic look at the lives of smaller animals, while *Survival* is billed as a "landmark" natural history series that follows an array of animals as they struggle to stay alive.

The third, *Penguins: Spy in the Huddle*, is a year-in-the-making special shot with 50 cameras disguised as rocks, eggs and penguins to capture an intimate portrait of the perennially popular birds.

New series include *Big Brain Theory: Pure Genius*, a reality engineering competition

hosted by actor Kal Penn; *Backyard Oil*, a reality series about wildcat oil drilling in Kentucky's Appalachian Mountains; *Cutter Oil* (w/t), a series about the struggles of a small, family-run oil company in Ohio; and *The Huntsmen*, about a group of modern-day mountain men working extreme jobs.

Also on the way is *Naked and Afraid*, a survival series in which a new pair of strangers is stranded in a harsh environment in each episode; *Naked Castaway*, a survivalist show set on the desert island of Olorua, starring Ed Stafford; and *Rock Raiders*, which follows 'gem king' Don Kogen as he searches for rare and expensive stones.

Returning series include *Deadliest Catch*, *Gold Rush*, *Fast N' Loud*, *Amish Mafia*, *Moonshiners*, *Jungle Gold*, *Bering Sea Gold*, *MythBusters*, *Dual Survival* and *Alaska: The Last Frontier*. **KR**



A dung beetle's work is never done, as seen in Discovery's upcoming *Hidden Kingdom*, shot in 4K and coproduced with the BBC's Natural History Unit. (Photo: Discovery Channel/BBC)

015

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Property Brothers Drew Scott (left) and Jonathan Scott (right) with Vanilla Ice (center), host of *Vanilla Ice Goes Amish*, at Scripps Networks Interactive's Upfront presentation in New York City.

HGTV/DIY NETWORK

On HGTV, *The Bold and the Beautiful*'s Heather Tom and musician husband James Achor will star in *Renovation Unscripted*, while home staging company owner Meridith Baer will bring her decorating skill to the series *Staged to Perfection*.

Other additions to HGTV's schedule include *Brother vs. Brother*, a competition series that pits *Property Brothers* hosts Jonathan and Drew Scott against each other in a series of home improvement challenges; *Undercover Overhaul*, in which *Cousins on Call* stars Anthony Carrino and John Colaneri undertake surprise neighborhood reno jobs; *Renovation Raiders*, a series in which contractor Amy Matthews undertakes stealthy reno jobs while homeowners are out to dinner; and *Power Broker*, in which real estate agent Mike Aubrey and contractor Juan Barbieri (*The Bachelorette*) attempt to build their clients a dream home on money-saving budgets.

For sister network DIY, celebrity-centric reality programs on the slate include *Vanilla Ice Goes Amish*, which follows the rapper as he studies Amish construction techniques; *The Rev. Run Project*, which follows Run DMC rapper Rev. Run (a.k.a. Joseph Ward Simmons) as he and his family renovate their 9,000-square foot home; *Daryl's Restoration*

Over-Hall, in which the Hall & Oates star renovates a historic, 1700s Connecticut home; and *Bronson Pinchot Saves America*, a spin-off of *The Bronson Pinchot Project*, which follows the *Perfect Strangers* actor/salvage expert as he travels the U.S. rescuing artifacts from demolition. **KR**

MTV

The one-hour series *Generation Cryo* looks at the wave of kids conceived through anonymous sperm donors, and follows 17-year-old Breeanna, who recently went online and found at least 15 half siblings, and is now on a mission to find both them and her biological father.

Nurse Nation (w/t) is a docuseries following nine young travel nurses who are assigned to work at a hospital in a new city for 13 weeks. The cameras will capture their days on call as well as their days off, where they enjoy the host city, meet new people and find potential new loves.

Meanwhile, *The Hook Up* (w/t) is hosted by Guy Code's Andrew Schulz, and is a dating show that will air as an afternoon strip on MTV. Using social media history, contestants will try to find their match. The contestants' closest friends will help try to separate the contenders from the pretenders.

The Alectrix, meanwhile, is a six-part series from Go Go Luckey Entertainment that follows the titular aspiring pop group as it teams up with manager Joe Simpson. *South of Heaven* (w/t), from 20 West Productions, documents the lives of young women working in a Texas bar. **Kelly Anderson**

Go Go Luckey's *The Alectrix* follows an up-and-coming pop group.



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The Legend of Mick Dodge from Screaming Flea Productions showcases the wild wisdom of the “barefoot sensei.”

NATIONAL GEOGRAPHIC CHANNEL

Following the success of *Killing Lincoln*, not only will Scott Free, the team behind that project, also bring Bill O'Reilly's *Killing Kennedy* and *Killing Jesus* to the network, there will also be more “factual drama” coming from another one of NGC's hit-making production partners. Raw TV, producers of Nat Geo's *Locked Up Abroad* in addition to several other factual hits and the acclaimed theatrical doc *The Imposter*, will produce two scripted dramas for the net – *American Blackout* and *Miracle on the Hudson*.

With the former, NGC will be asking what America would experience if a cyberattack knocked out the Northeastern power grid.

Meanwhile, *Miracle on the Hudson* takes a look at Captain Chesley “Sully” Sullenberger's incredible crash landing of US Airways Flight 1549 on the Hudson River, and will focus on what happened in the cabin of that fateful flight.

Beyond further excursions into factual drama, the network is also moving into as yet uncharted territory with its first ‘DIY’ series, *Building Wild*, from 90 Miles Productions. The show will feature Paul DeMio, of *Extreme Makeover: Home Edition* fame, helping families create “incredible retreats in America's last frontiers,” according to the network.

NGC will also be dabbling with another

sort of hybrid – this time, a format from Japan called *Showdown of the Unbeatables*, to be produced for Nat Geo by GRB Entertainment. The series will pit cutting-edge inventions against each other and use science to explain why one will emerge victorious over the other.

On the adventure tip, there's *Die Trying*, again from 90 Miles Productions, which will depict various feats of endurance conducted in the name of science, and *The Legend of Mick Dodge*, from Screaming Flea Productions, which will get up close and personal with the man known as the “Barefoot Sensei” and whose particular brand of Zen comes from living off the grid.

“It's not five guys who fish off the side of a pier or four guys who have a crocodile handling place in Louisiana,” quips NGC CEO David Lyle. “This is one person, who you're either going to love, or not.”

Returning series for NGC include *Doomsday Preppers* from Sharp Entertainment, *Wicked Tuna* from Pilgrim Studios, *Diggers* from Half Yard Productions, and *Brain Games* from National Geographic Television.

BW

SCIENCE CHANNEL

In November, Science Channel will premiere its first scripted feature, *73 Seconds: The Challenger Investigation*, starring William Hurt. A coproduction with British pubcaster the BBC, the film recounts physicist Richard Feynman's investigation into the cause of the Challenger space shuttle disaster in 1986. (The Oscar-winning actor will also narrate a companion documentary, *The Genius of Richard Feynman*.)

Science's general manager, Debbie Myers, sees scripted drama such as *73 Seconds* as another means to grow the network's subscriber base, which she says will reach 80 million by the year's end.

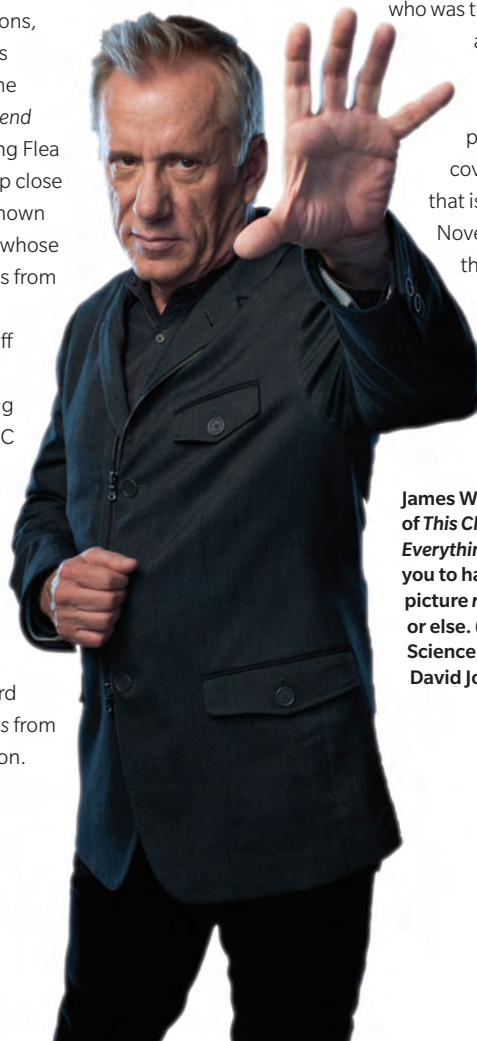
“If it is successful, we're going to look to do one to two scripted dramas a year,” she told *realscreen*. “Factual programming is our bread and butter, but if a drama can bring people to Science to see all the non-fiction stuff that we're doing, then that is the strategy we're going to take.”

Other notable programs on Science's slate include *The Moaning of Life*, a docuseries in which British comedian Karl Pilkington (*An Idiot Abroad*) explores the ramifications of middle age; *This Changes Everything*, a factual series about the possible implications of emerging technologies, starring actor James Woods; and the fifth season of *Through The Wormhole*, a documentary series hosted by Morgan Freeman,

who was the second Oscar-winning actor repping a series at the Upfronts on behalf of Science.

The network is also planning live, worldwide coverage of a super comet that is due to pass by Earth in November and shine brighter than the moon.

“‘Live’ does huge numbers for us but it's got to be the right event,” said Myers. **KR**



James Woods, host of *This Changes Everything*, wants you to hang that picture right there... or else. (Photo: Science Channel/David Johnson)

STYLE

NBCUniversal cable net Style has added nine new series to its development slate for 2013-2014. All currently with working titles, they join the previously announced competition series *Glam Squad* (w/t) from exec producer Charlize Theron.

Among the new shows are *Reconstructing Beverly Hills* from Bunim/Murray Productions, which looks at plastic surgeries gone wrong and the Beverly Hills doctors that attempt to fix the damage.

Also on the slate is *Keep the Party Moving* from Cineflix Productions, a competition series pitting home entertainers against each other to see which one can pull off the best "progressive dinner." PB&J's *Matched by Design*, meanwhile, follows interior design broker Lloyd Princeton as he matches well-off clients with A-list designers.

Crazy Beautiful from 20 West Productions looks at those who will go to seemingly insane lengths to achieve their ideal look, ranging from foot-

long fingernails to triple L breast implants. In a similar vein, *Style Junkies* from Jack Osbourne's prodco, Schweet Entertainment, documents those who will indulge their stylistic whims at any cost – even if it means outfitting the family pet with a couture wardrobe.

Docusoap *Selita* from 51 Minds follows supermodel Selita Ebanks as she embarks upon a new career and launches a clothing line. Meanwhile, another docusoap, *Power House* from Magilla Entertainment, features Tiana von Johnson, founder of one of the first luxury real estate agencies in New York to be owned by an African-American woman.

Rounding out the development slate: countdown show *The Fabulist* from Lionsgate Entertainment, and Bray Entertainment's kid fashion design competition, *Fashion Phenoms*. **BW**

TLC

TLC has slated 52 new and returning series for 2013-2014.

Among the new programs are *Alaskan Women Looking For Love*, in which five women from the northern U.S. state head to Miami in search of a mate; *Ballroom Blitz*, a series about amateur ballroom dancing competitors; and *Best Funeral Ever*, a series based on the one-hour special on extreme funerals that aired last year.

Also upcoming is *Breaking Amish: Brave New World*, in which the cast from *Breaking Amish* relocate to Florida; *Cajun Paranormal*, a reality series about a Louisiana paranormal investigation company; *Family S.O.S. with Jo Frost*, a series starring the nanny-turned-family guru; *Husband Hunters*, about single women intent on finding a groom; and *My Teen Is Pregnant and So Am I*, a series based on the special that aired last year about mothers and daughters that are pregnant at the same time.

In addition, the net is also lining up *The Good Buy Girls*, about a pair of former pageant queens that run a home shopping network; and *Women of Homicide*, a series about elite female homicide detectives. **KR**



Breaking Amish: Brave New World brings the cast of *Breaking Amish* to Florida. (Photo: TLC/ Walling McGarity)

TRAVEL CHANNEL

Travel Channel has added four series to its upcoming schedule, including Adam Richman's *Fandemonium*, *Get Lost* and *Best Daym Takeout*, while *Hotel Impossible* and *Mysteries at the Museum* are set to return.

Adam Richman's *Fandemonium* (previously known as *Tailgate Takeover*) will premiere on July 14 at 10 p.m. EST/PST, and follows the Travel Channel personality on a search for ultimate fans, from the Daytona 500 to the Kentucky Derby, in the 13 x 30-minute series. Sharp Entertainment produces.

The Scripps-owned network has also given the green light to adventure series *Get Lost* (w/t), a 6 x one-hour series featuring former U.S. Army Special Forces survival expert Mykel Hawke and his journalist wife Ruth England, as they are dropped blindly into the wilderness, and use their skills to find their way back to civilization.

Locations visited in the Tremendous! Entertainment show include the jungles of Latin America, swamps of the southern U.S., and deserted islands in the Caribbean.

Best Daym Takeout stars YouTube sensation Daymon Patterson, as he delivers takeout joint reviews from the driver's seat of his car. Banca Studio, in association with Lionsgate Television, produces the 6 x 30-minute limited series.

Backroad Gold, from Brentwood Communications International, follows antique car expert Corky Coker as he goes off the beaten path to find, refurbish and resell barn finds. The 8 x 30-minute series also features Coker's expert team of restorers, including his father, son-in-law and daughter.

Travel Channel is also bringing back Atlas Media series *Hotel Impossible* on August 12, and Optomen Productions' *Mysteries at the Museum* on August 15. **KA**

truTV

TruTV has greenlit three reality series, ordered seven pilots and renewed two series.

The Turner Broadcasting net will be focusing on comedic reality and re-launching its website in the season ahead, in a bid to attract viewers it has dubbed “funseekers” – or fans of humor that is “suspenseful, edgy and irreverent.”

By the end of the year, 50% of its schedule will be devoted to programming tailored for this audience, which has a median age of 35 and comprises both men and women.

The new series are *Panic Button* (12 x 30 minutes), an Eleven Television-produced show in which contestants must brave a haunted house without pushing a panic button; *Cash Dome Pawn* (6 x 30 minutes), a 51 Minds Entertainment-produced pawn shop reality series; and the tentatively titled *Big Sam's Kentucky Auction* (6 x 30 minutes, pictured above), an ITV Studios America-produced show (in association with Leepson Bounds Entertainment) about a Southern auction house.

The five reality comedy titles on the network's

The Turner Broadcasting cable net will be focusing on comedic reality in the season ahead, in a bid to attract viewers it has dubbed “funseekers,” or fans of edgy humor.

development slate are *Turbulence*, a globe-trotting game show from Howie Mandel's Alevy Productions and FremantleMedia; *Payback with Trevor Moore* (w/t), a hidden camera prank show from Funny or Die; *Laugh Truck* (w/t), a game show set in the back of a moving truck from NorthSouth Productions; *The Big Poll with John Henson* (w/t), a “crowd-sourced” multi-platform comedy quiz show; and *Mind Games* (w/t), a game show starring hypnotist Will Miner.

The network is also continuing to go after blue collar viewers by ordering pilots for *Cold Hard Catch*, a reality series about an ice-fishing resort from Jupiter Entertainment and Brian Graden Media; and *Barnstormers* (working title), a series

about the world of barn auctions from Magilla Entertainment and Watson Pond Productions.

TruTV has also renewed *Guinness World Records Gone Wild!* and *Upload with Shaquille O'Neal*, which join previously renewed series *Impractical Jokers* and *Hardcore Pawn: Chicago*. **KR**

020



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WE TV

AMC Networks' WE tv has lifted the lid on three new unscripted series, including *Pregnant & Dating*, which sees five single women "making the choice to become moms and taking control of their love lives at the same time."

The 8 x 60-minute series is produced by GRB Entertainment and promises to spotlight five women "challenging what used to be considered taboo by having a child on their own while they continue to date and find Mr. Right," according to the network. It will air Saturday nights, starting this summer.

Also new for the network is *The Ruckers: Southern Royals* (6 x 60 minutes), from Bunim/Murray Productions. The show follows three African-American sisters who are the heirs to one of the oldest and most prominent southern families in the Carolinas.

Finally, the network has confirmed an 8 x 60-minute series order and Friday night fall slot for *The Lylas*, the series about the sisters of pop star Bruno Mars.

The show will see sisters Tiara, Tahiti and Presley move from their home in Hawaii to join big sister Jaime in LA, in a bid to crack the music industry. The series is made by Asylum Entertainment. **AB**



The Lylas follows the exploits of the sisters of pop star Bruno Mars.

021

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CROWDFUNDING 101



Thinking about turning to crowdfunding to get that project of yours off the ground? Here, *realscreen* solicits advice from three filmmakers who've used the generosity of others to their advantage.

Husband and wife team Sean Fine and Andrea Nix Fine used Kickstarter to drum up finishing funds for their short doc *Inocente*, which wound up winning an Oscar.

Project: *Inocente*
Funding goal: US\$50,000
Amount raised: \$52,527
Kickstarter backers: 294
Key takeaway: Know how much you need

Husband and wife directorial team Sean Fine and Andrea Nix Fine were in post-production on their 39-minute doc *Inocente* when they decided to turn to Kickstarter for help.

The film, which focuses on a young homeless girl who harbors dreams of becoming an artist, picked up the Oscar for best documentary short in February this year, and had early funding from MTV and Epix.

"We thought about doing Kickstarter at the beginning of the process, but decided to hold off until we had more of a complete project," recalls Sean Fine. "We liked the idea that people who were donating were becoming part of something at the same time. I think people felt very moved by the piece of the film that we were showing, and the reasons that we wanted to make the film."

Sean says working with Shine Global helped, because the non-profit prodco had a mailing list it was able to send the Kickstarter link out to. The duo also had a good network of connections from their previous doc *War/Dance*, which they were able to target for contributions.

One area of consideration was how much money to ask for. Request too little and you risk blowing your one major chance at crowdfunding; too much and you could fall short and get nothing.

"We knew from the budget of the film and what

we needed to accomplish, how much we would need, and I think that helped us," Sean says.

"We budgeted really well. I think some first-time filmmakers don't consider budget sometimes, whereas we had a pretty precise figure because we knew what the final finishing costs were going to be."

"We felt it was a pretty high number," he adds. "But we thought, let's just go for it. And, to be honest, we had run out of all other options as well."

Once the campaign had started, the pair worked with producers to send out numerous updates across the month-long duration. It was hard work, Sean says. "People ask me about Kickstarter and think it's easy – it's still work," he explains. "We made a film to sell our film to people. That took a lot of time and effort, figuring out what we were going to say, how we were going to present ourselves, then sending out emails, updating people, sending out more emails..."

Nevertheless, his only regret is not turning to crowdfunding sooner. "The one thing we would've done is try it earlier," he reflects. "And [if] we tried it earlier, we probably would've tried to make the goal more money." **Adam Benzine**

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IDEAS & EXECUTION

The project: *The Ghost Army*

The funding goal: \$18,000

Amount raised: \$21,303

Kickstarter backers: 153

Key takeaway: Embrace the idea of “never-ending” outreach

In 1944, the U.S. Army handpicked a group of artists to create a traveling roadshow of deception on the battlefields of France using inflatable tanks, sound effects and all manner of trickery. Intrigued by the story and with the files now declassified, Lexington, Massachusetts-based director Rick Beyer began researching, amassing artwork and interviewing the surviving veterans. He cut together a teaser and pitched the idea to networks.

They passed. Undeterred, he decided to go it alone.

“I had never made an independent film before so it was a question of how do I raise money?” says Beyer, who’d previously worked on commissioned films for nets such as History, A&E and National Geographic Channel. “The best way for me was to do it through individual donations. Eight years later, I have more

than 650 people who have donated to the film.”

Beyer began throwing fundraising parties, inviting 20 to 50 people to listen to his pitch and then built on word-of-mouth momentum.

Although the campaign was successful, by 2011 he was running on fumes. In order to turn the fine cut of *The Ghost Army* – which premiered on PBS on May 21 – into a final cut, he turned to crowdfunding platform Kickstarter to raise \$18,000 to pay for hi-res archive footage and ultimately create a higher-quality looking cut to shop around.

The campaign succeeded because he had already spent the previous six years fostering a community of donors through email, social media and PR outreach. “The key to crowdfunding is embracing the idea of never-ending networking and outreach,” says Beyer. “This effort should start long before your Kickstarter campaign kicks off. And it will pay dividends long after your Kickstarter campaign is done.”

“People’s attention spans are short,” he adds. “I would post the name of every donor on Facebook the day they donate. We did this on an online fundraising campaign conducted at the end of last year, and it was very effective. People like the idea that you are celebrating their generosity, and other people see the names of friends and realize they need to get with it.”

Kevin Ritchie



***The Ghost Army*, which aired on PBS in May, showed how the U.S. Army created a traveling roadshow of deception during World War II.**

The project: *Linsanity*

The funding goal: \$117,000

Amount raised: \$167,916

Kickstarter backers: 2,102

Key takeaway: Have a plan and identify potential “super fans”

“Plan, plan, plan” is the main piece of advice coming from *Linsanity* producer Allen Lu, who oversaw the Kickstarter campaign for the Sundance documentary selection which tracked Asian-American basketball star Jeremy Lin from his humble basketball beginnings at Harvard to his spectacular and noisy rise through the NBA.

Launched on January 15, the campaign for *Linsanity*, established to raise both awareness of and finishing funds for the project, exceeded its goal by \$50,000 by the time it closed a month later.

“Our primary goal with the Kickstarter campaign was to identify our ‘super fans’ – those fans that were extremely excited and ready to support the film,” says Lu. “Secondarily we wanted to raise funds for the growing budget of our project.”

Offering a selection of DVDs, posters, stickers and a button collection, the campaign’s rewards looked to engage the film’s potential audience as much as possible.

“We used the standard [rewards] but added buttons

as a fun collectible,” says Lu, “[something] our fans would enjoy and would feel was unique for our project.”

The buttons signified each stage of Lin’s basketball career, with his jersey number and year played, ranging from a Harvard button to one depicting the 2011-2012 New York Knicks.

Lu says that the production crew and filmmakers used their own social networks to spread the word and also asked Lin to tweet a few times from his personal Twitter page. As well, the team pushed the story of the film and its campaign to as many media outlets as possible and planned several campaign updates to keep the word spreading.

Evan Jackson Leong, *Linsanity*’s director, says Lin’s popularity – branded by the media as “Linsanity,” hence the project’s title – obviously helped in getting the word out about the film even further, and adds that the Sundance announcement also boosted interest.

“We were lucky that with Jeremy it wasn’t an obscure market, we just had to tap into the market that was already there,” he says. **Kelly Anderson •**

***Linsanity* followed Asian-American basketball star Jeremy Lin as his star rose in the NBA.**



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August 1: Film Competition Finalists Announced

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PEER TO PEER

BY BARRY WALSH

The Television Academy's creation of a Reality Peer Group in 2012 marked a formal recognition of both the impact of reality programming on television, and the process of crafting it. Here, members of the group, including those who worked to establish it, reveal how they think it will influence reality's presence at the Emmy Awards and beyond.

The numbers don't lie. A look at the top 20 original shows on ad-supported cable in the U.S. for 2012 in the 18-49 demo, according to live plus 7 data from Nielsen, shows that 11 of those 20 shows are reality programs. And in broadcast, such reality titans as *American Idol* and *The Voice* and non-talent competition series such as *Survivor* and *The Amazing Race* still pull in big, broadcast-friendly audiences.

Now, thanks to concerted efforts from producers and network execs within the membership of the Academy of Television Arts & Sciences – the body overseeing the Primetime Emmy Awards – reality programming and the teams behind it have effectively earned a seat at the Television Academy table, with the formation of a Reality Peer Group, announced in May of 2012.

Prior to that announcement, Academy members working in reality were part of the Non-Fiction Peer Group, along with documentary TV professionals. As the Academy watched reality become a potent programming force not just in America but globally, it became evident to an increasing number of members that it deserved clearer representation.

"For some in the Academy, there wasn't a real strong sense [several years ago] that this was a form that was going to last," says Dan Birman, doc producer and a longtime member of the Academy, who also serves as governor of the Non-Fiction Peer Group (now renamed the Documentary Peer Group) and chair of the Television Academy's membership committee. "Our argument back then was, 'Look, this is a form that is driving this town. And we've got to recognize that. How big is it going to get? We don't know, but it's big now.'"

Certainly, Birman and others in the doc and reality camps saw where the two types of programming diverged. "When you get to a divide in a road, do you contrive the premise or do you not contrive the premise?" he says. "That's a line that documentarians can't cross." Still, they could also see where there were similarities – "Traditionally, [reality] has been

non-scripted," he says – and so the move was made to bring reality professionals into the Non-Fiction Peer Group fold. But as reality grew on cable and broadcast schedules, so too did the numbers in the peer group, and a sense within that group that the Academy needed to recognize the genre more fully.

"It had always been sort of the orphan child [in the Non-Fiction Peer Group], and I think that's part of the reason why reality people hadn't participated as much in the voting on Emmys, and hadn't really participated as much in the Academy," says Bunim/Murray Productions chairman Jon Murray, another longtime Academy member, and along with A&E EVP of programming David McKillop, a governor of the Reality Peer Group. "They felt a little lost in it."

"Frankly, what we do in reality TV is very different from what someone does in making a documentary series, which is essentially what the Non-Fiction group was involved in," he adds. "So there was definitely a feeling that these are two different crafts, two different approaches to creating content. With Dan's leadership we began the process of bringing it up."

Murray recalls attending an early membership committee meeting addressing the topic, and admits, "there were some very concerned people." Birman also says that "it was a push" to gain acceptance for the idea within the governance of the Academy, but mainly due to concerns over how adding another peer group to the 28 already housed within it would impact processes.

"We spent time with the awards department, with the membership committee, with key board members and staff, and worked it through one step at a time," says Birman, also giving credit to fellow Non-Fiction Peer Group governors Mark Samels and Shari Cookson for their efforts. "By the time it came to a vote, there wasn't any real strong contention."

"Once you sat down and read them the numbers about the importance of reality TV and how much of the business [was made up of] Academy members in reality, there wasn't much of a pushback at all," says McKillop. "This was not a revolution – it was an evolution."



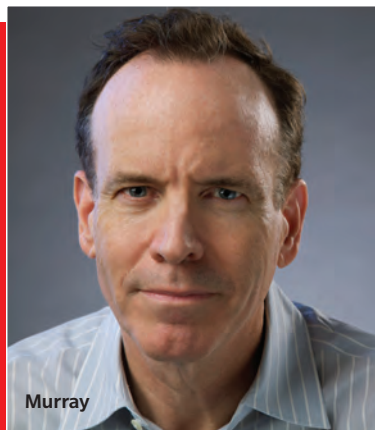
Birman



Gaha



Leverence



Murray

Thus, the way was cleared for the creation of the Reality Peer Group, which currently includes network executives Sharon Levy, Spike TV's EVP of original series, and ABC Entertainment EVP of alternative and late-night series John Saade, along with prodco execs such as Original Productions CEO Philip Segal, Shine America president Eden Gaha, and Ryan Seacrest Productions CEO Adam Sher, among others.

Further evolution also came in the form of clarification for the two reality programming categories – the reality competition and the reality program awards – and changes in the voting process for them.

"The previous wording of those two was very long and detailed," says Murray. "So we really streamlined them to basically state that the idea is that [reality's] primary purpose is entertainment."

As for voting, once nominees for the various categories are selected out of an initial longlist, final voting is conducted by "blue ribbon" panels comprised of volunteers from various peer groups.

"What we'd discovered is that with those awards, the people who had participated in those blue ribbon panels had been [from] peer groups other than non-fiction, and specifically, very few reality people had been participating in them," says Murray. "I'd say probably less than 10% were actual reality members who were voting

on their own awards."

Thus, the Reality Peer Group executive committee devised a system whereby 50% of those voting on the reality programming awards in the blue ribbon stage must be Academy members in the reality television industry. "Our thinking is that at least 50% of the people voting should really understand the craft of what goes into making a reality show," maintains Murray.

While those changes are undoubtedly welcome news for reality programming professionals, change in another area – the number of reality programming categories – isn't likely to occur right away, despite frequent complaints from many reality production execs that the categories, particularly the "reality program" category, lump disparate programs together under the heading. Last year's nominees in the category, for example, included *Undercover Boss*, *MythBusters*, and the often-nominated *Antiques Roadshow*.

"The Television Academy is still very cautious about adding additional categories, so I don't see that happening in the immediate future," says Murray, with McKillop adding that the Academy is justified in guarding against "award inflation."

"There's been a steady continuum – from the beginning of this Academy to 2013 – of engagement with this kind of programming, and a sensitive recognition within the



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awards structure of it, as is reflected in the categories that we have," says John Leverence, senior vice president of awards for the Television Academy. "I suspect that'd be a trend that would continue."

But while he doesn't think that will result in an immediate move to recognize reality sub-genres, Leverence says the creation of the peer group may lead to a wider range of nominees.

"When you have a reality programming peer group that now has its own identity and over 500 voters operating within it, you're starting to get a more engaged and better informed group of people for this type of programming," he says. "And the possibility of having a more eclectic and non-repetitive mix comes in."

So while an Emmy win for "best docsoap" may not be on the horizon, both McKillop and Murray say it's important for the reality TV industry in the U.S. to have its representatives in the Television Academy take part. Indeed, membership in the Reality Peer Group has been climbing steadily since its inception in August of 2012, growing from 186 at that point to 557 members at press time. The Documentary Peer Group, according to Birman, is also growing, "because now there isn't so much confusion" over what shows fall under what discipline.

Shine America's Gaha says he's pleased to promote

reality from within the Academy.

"When this genre first exploded about 10 years ago and I first came to the U.S., the perception was that you could pitch a show on a log line, put 10 cameras somewhere, and that was reality," he says. "And with the maturation of the genre, that has changed immeasurably. We are storytellers, and there are highly skilled people who work in this industry, from producers and story editors, to editors and directors and cinematographers. It's worth showcasing what those people can do and allowing people in the wider industry to see what goes into this process we call reality TV."

Indeed, both Murray and McKillop see education as a priority for the peer group – educating other peer groups about just what reality production professionals do, and educating those both within the industry and outside of it about what's new and innovative within the genre. "Some of these shows may not win Emmy Awards but we feel we should make our members aware of some of the interesting and innovative stuff that's being done," Murray says.

"The dream for Jon and I is to have a very proactive group," sums up McKillop. "We have to be, since we represent such a large part of what the consumer is digesting on television."



McKillop



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PARANORMAL BY KELLY ANDERSON ACTIVITY

While audiences turn to the reality genre to be pulled away from their own day-to-day existences, a subgenre that is downright otherworldly has been quietly thrilling viewers for almost a decade. Now, more prodcos and networks are looking for things that go bump in the night, in the hopes of a bump in the ratings.

Destination America explores spooky stories in *A Haunting*, produced by New Dominion Pictures.

There is a new generation of production companies jockeying to find a new twist on paranormal reality, as networks such as Syfy, Destination America and A&E in the U.S. tap into audiences' love of the unexplained.

The paranormal reality sub-genre, which spans all things that go bump in the night, as well as mythical creatures, and haunted objects and places, saw its first big hit in Pilgrim Studios' *Ghost Hunters* on Syfy in 2004. The series that launched a reality subgenre was actually borne out of a desire to capitalize on the "blue collar" space that Pilgrim and Original Productions were at the forefront of.

Pilgrim Studios founder Craig Piligian says the idea for *Ghost Hunters* came after reading a *New York Times* article about plumbers. "At the time I was doing *American Choppers* and *American Hot Rod* and it was all blue collar work," he explains. "There was a set of plumbers [out there] and on the weekend as a hobby, they ghost hunted."

The series focused on Roto-Rooter plumbers Jason Hawes and Grant Wilson, who headed up The Atlantic Paranormal Society (TAPS) and, with their crew, investigated allegedly haunted locations, using electronic equipment to identify paranormal activity.

Since its launch, the godfather of paranormal reality shows has aired more than 100 episodes, and spawned live event programming and spin-offs including *Ghost Academy* and *Ghost Hunters International*. With its ninth season launching on June 12, there are no signs of slowing down for *Ghost Hunters*, which averaged more than two

million total viewers per week for its eighth season.

"The cast has changed, we've been to bigger places, so we sort of branched out from what they were doing [and] we grew the brand out a little bit," offers Piligian. "But because the audience still wants to see the basic ghost hunting experience, the show at its core has remained the same since the first pilot."

"One of the reasons that *Ghost Hunters* proved to be such a big hit was that it really stripped out any of the sense of artifice or contrivance. These are real guys that are really doing this," says Mark Stern, president of original content at Syfy. "They're not easy believers and I think people come to these shows because they want to get underneath what's going on, to the truth. They want to really find out if there is something there and they want to experience that scary process of investigation."

Syfy's paranormal programming slate has grown in size since 2004, with the summer line-up for the network including *Notorious Hauntings*, also from Pilgrim Studios; Raw TV's *Paranormal Witness*; BASE Productions' *Haunted Highway*; Gurney Productions' *Haunted Collector* and Ping Pong Productions' *Destination Truth*.

Stern believes paranormal reality continues to fit comfortably into Syfy's remit of celebrating the imagination, and calls it a "very vibrant genre for us." The key ingredients in making it work for the network, according to Stern, are conducting investigations in places with genuine reports of haunting, and a credible and somewhat scientific methodology.

"Paranormal shows are approached by nature

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Let's be honest,
they'll let anybody in...

with skepticism,” says BASE Productions’ owner John Brenkus. “You want to make sure that you’re coming across as a credible storyteller in an interesting way. That’s harder than it sounds.”

Part of the challenge is keeping the content believable while also presenting it in a way that won’t immediately call to mind other shows.

Stern believes paranormal programming went through a “theatrical and breathless” phase. “There were some shows that didn’t feel believable, they felt produced. I think we’re turning to a pared down and realistic approach.

“I’m really excited about this idea of stripping it down even further in terms of its [production] trappings,” he adds, citing BASE’s *Haunted Highway* and *Stranded*, from Ping Pong Productions (Animal Planet’s *Finding Bigfoot*) and Blumhouse Productions (the *Paranormal Activity* film franchise), as examples.

Stranded drops people off in haunted locations for five days and has them filming themselves and their experiences, while in *Haunted Highway*, featuring Jack Osbourne, teams of two conduct first-person investigations of ghostly activity.

“Ten years ago, the genre wasn’t experiential. Now audiences want to feel what the investigators are feeling,” says Brenkus. “The audience is so savvy that it really wants to see the investigators out there shooting their own footage, and what that footage looks like.”

“I think there’s more tolerance from an audience to get to the bottom of things, even if it means lower production value, and those kinds of first-person shows tap a chord more than ever,” Stern says. “YouTube has made self-documentation a very legitimate form of entertainment.”

However, with the genre maturing and audiences growing, Gurney Productions president Scott Gurney says production requirements are more intense.

“Initially, when the earlier ghost shows came out, you could get away with the Handycam feel of *The Blair Witch Project*, but now [audiences] expect it to look like a feature film,” he says. “Everything needs to be beautifully shot and sound great, so your crews have to be really strong and your cases have to be defined clearly so that when you go out and investigate them, you don’t end up with dead ends.”

But while not everyone feels that the look has to be elevated in the new paranormal, networks and producers both want to breathe life into the genre by fusing sub-genres or looking for just the right twist to apply.



John Zaffis, host of the Gurney Productions series *Haunted Collector* airing on Syfy, has a penchant for paranormal paraphernalia.

Syfy’s *Ghost Mine*, which launches a second season in September, is produced by 51 Minds, and follows a group of miners who re-open an abandoned Oregon mine, rumored to be haunted.

“There hasn’t really been a show yet where it’s character driven,” maintains executive producer David Caplan. “Usually it’s a self-contained episodic type of show, and we felt [*Ghost Mine*] was an original idea that hadn’t really been done before.

“I feel like paranormal is going away from the classic, ‘Here’s a haunted location, let’s do an investigation,’” he adds. “After multiple seasons of a show like *Ghost Hunters*, people are yearning for something new, groundbreaking and original.”

Gurney Productions, meanwhile, opted to fuse the “artifactual” sub-genre, as seen in *Pawn Stars* and *American Pickers*, with the paranormal world, which resulted in *Haunted Collector*.

“We had met with a lot of people who claimed they helped people [get rid of] some form of entity in their house,” says Scott Gurney. “There was already *Ghost Hunters* and we didn’t want to be derivative in that space, but when we met with John Zaffis, the host of *Haunted Collector*, he had a really interesting twist.”

Zaffis investigates paranormal objects, and Gurney says his show has the added value of the history behind the items.

Twists are necessary for a sub-genre that is only getting more crowded, as more networks explore the space.

Discovery Communications’ *Destination America* features programming spotlighting

the people, places and stories of the U.S., and its SVP of content strategy Marc Etkind says that paranormal has a place on its schedule. Its paranormal programming encompasses ghost stories with *A Haunting*; UFO stories with *Alien Mysteries*; and legendary creatures, or “cryptids,” with *Monsters and Mysteries in America*. All feature a uniquely American spin, says Etkind.

“When you think about the early history of America, it’s full of legends: the Salem Witch Trials, Ichabod Crane, vampire legends in New England in the 19th century, Area 51 and *The Amityville Horror*,” explains Etkind. “All these stories go from the founding of America to today. It’s in our DNA; the legend, the mysteries and the monsters.

“In the end, these shows are about belief, that the world is more mysterious and there are things that we don’t understand, and things may exist that we haven’t found yet,” he says.

Many of the producers and network execs *realscreen* spoke to envision a long and healthy life for this sub-genre, claiming it’ll last as long as there are mysteries and humans are curious.

“It’s been around for 10 years at least in cable, and it’s held stable and found a place in the ratings scale,” says Gurney. “I think it’s going to keep evolving into unique and challenging areas that nobody’s been able to crack yet.”

“Like a lot of television, we see paranormal going towards more filmic storytelling on the one hand, and more character-based on another,” sums up Etkind. “The one place it’s not going ... is away.” •

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The all-archive film *Our Nixon* uses Super 8 home movie footage from Nixon's top aides to cast an old story in a new light.

BY KEVIN RITCHIE



BRINGING IT ALL BACK HOME

Forty years after the Watergate scandal forced U.S. President Richard Nixon to resign, the political drama has been chronicled in numerous documentaries and narrative films.

Just when it seemed like all angles from which to approach Nixon's life and downfall had been exhausted, director Penny Lane and her coproducer Brian L. Frye discovered, in the U.S. National Archives, a collection of home movies shot – for fun – by his closest aides, John Ehrlichman, H.R. Haldeman and Dwight Chapin, between 1969 and 1973.

The FBI found the 26-hour collection in Ehrlichman's office and confiscated it as part of its Watergate investigation. The filmmakers had the footage digitally preserved and, for dramatic effect, edited together its seemingly banal personal moments with excerpts from Nixon's incriminating White House tapes.

The resulting all-archival film, *Our Nixon*, attempts to capture the disconnect between the way historical events are viewed in hindsight and how they were experienced at the time.

"We had no idea what kind of film it would be," Lane tells *realscreen* via phone from the SXSW Festival, where *Our Nixon* screened following its premiere at the Rotterdam International Film Festival in January. "Every single time I said to someone we're making this film from these Super 8 home movies, they would always say, 'Oh that's so interesting!'"

"I don't think people would have been that excited if I said they were the home movies of Reagan's chief of staff," she adds.

In reviewing the footage, Lane was initially drawn to two things. First, there were the images of Nixon's aides on the job and clearly enjoying themselves, whether goofing around or working hard. In an era largely remembered for hippies and the dawn of the Anti-Establishment movement, this offered a glimpse at what the so-called "squares" were up to.

Secondly, it dawned on Lane that Ehrlichman, Haldeman and Chapin were representative of what Nixon called the "silent majority" – the people who supported and voted for him. Thus, she also found the endless images of Americans coming to the White House, and lining streets to greet the president fascinating.

After all, these were the people responsible for Nixon's overwhelming victory in the 1972 general election, with the Republican claiming 520 out of the 538 Electoral College votes and just over 60% of the popular vote.

The Super 8 footage documents memorable events such as the 1972 Republican National Convention, the anti-Vietnam war protests, Tricia Nixon's White House wedding and Nixon's historic trip to China. But they're seen through the lens of seemingly mundane yet telling moments such as press secretary Ron Ziegler nervously biting into a tangerine during the China trip, or Nixon politely applauding during a Communist ballet.

The primary reason Nixon remains such an enduringly fascinating character is the Watergate scandal, an event Lane initially attempted to avoid. But by ignoring the scandal altogether, she says the film read as though she was

"You can't talk about Nixon and not talk about Watergate because you know that Watergate is the end. But he didn't know that."

In happier days: Richard Nixon at a 1972 rally, days before his historic landslide victory. (Super 8 film still courtesy of Dipper Films)

attempting to somehow rehabilitate the former president.

To frame the Super 8 footage and give *Our Nixon* a narrative thrust, she included new clips of Haldeman, Ehrlichman and Chapin doing interviews with well-known TV personalities such as Barbara Walters, Mike Wallace and Phil Donahue. Other clips featured in the film come from such collections as the Miller Center for Public Affairs, the Vanderbilt Television News Archive, the Richard B. Russell Library for Political Research and Studies and T3 Media.

"You can't talk about Nixon and not talk about Watergate because you know that Watergate is the end," she says. "But *he* didn't know that Watergate was the end. There is something really important in engaging with the way people actually lived their lives as opposed to how they think they lived their lives with the benefit of hindsight."

Now in the public domain through the National Archives and Records Administration (NARA) in Washington, D.C., the Super 8 collection is available for anyone to peruse. After the FBI



"Is this thing on?": Nixon's chief domestic advisor John Ehrlichman examines his Super 8 camera. (Super 8 film still courtesy of Dipper Films)

confiscated the material, it would become the property of the U.S. government when the Presidential Recordings and Materials Preservation Act became law in 1974.

Three decades later, the NARA re-produced them onto 16 mm color inter-negative film stock. When Lane and Frye decided to make a documentary, they discovered the prints were duplicates and in poor quality. Feeling the material compelling enough despite its condition, they decided to proceed.

Fortunately, in 2011, Haldeman's estate donated the original stock to the Nixon

Presidential Library and Museum but since it didn't have the budget to preserve the footage, the filmmakers paid for archival-quality 4K scans for the entire collection, with help from supporters on Kickstarter.

Archival footage has been an integral part of Lane's previous work. Amateur footage will feature heavily in future projects such as *Nuts* (working title), a doc about a conman, and *The Rules of Evidence*, about the legal practice of using motion pictures as evidence in court cases.

"Trying to experience history in the present is really important intellectual work and it matters. It keeps you from coloring everything with hindsight," she maintains. "The way that we receive this kind of historical narrative is usually all tidy and clear. We know who the good guys are and who the bad guys are, but that isn't the way life is experienced."

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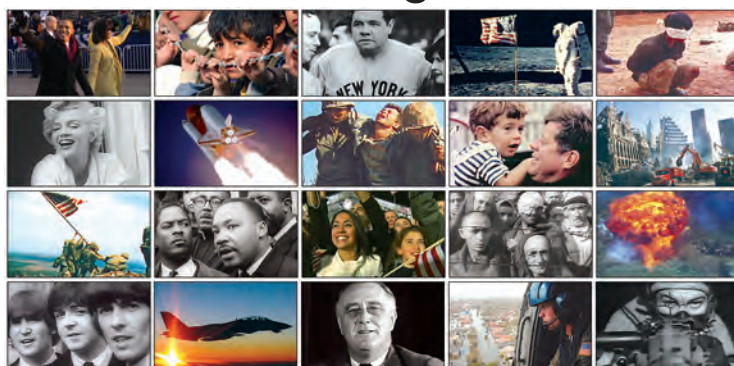
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BY KELLY ANDERSON

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Crossfire Hurricane, Modern Babylon claim FOCAL Awards

BY KELLY ANDERSON

The 10th annual FOCAL International Awards, held in London on May 2, saw trophies handed out to Brett Morgen's *Crossfire Hurricane* and two David Attenborough-fronted programs, among many others.

The awards, presented in association with AP Archive, were given out to producers and filmmakers who used library footage in a documentary, feature film or other form of production, across 18 production categories. This year, FOCAL had a record 224 submissions from 18 countries.

Tremelo Productions' *Crossfire Hurricane*, the Brett Morgen-directed doc on The Rolling Stones, picked up the prize for best use of footage in a production featuring music, while the FOCAL award for digital or non-television platforms went to *From The Sea to the Land Beyond*.

Attenborough: *60 Years in the Wild* took the best use of wildlife and natural history footage award, while Attenborough's *Life on Earth* and *Trials of Life* series won the best archive restoration/preservation project award.

Meanwhile, *London – The Modern Babylon* from director Julien Temple won the best use of footage in a cinema release, and Miriam Walsh won the Jane Mercer Footage Researcher of the Year award for her work on the doc.

Footage awards in history, factual and entertainment went to *The Secret Life of Rubbish* from Lambent Films, *Booker's Place: A Mississippi Story* from Eyepatch Productions, and the BBC's *The Great British Workout*, respectively.

Paul Sargent, former head curator of the Imperial War Museum, received FOCAL International's Lifetime Achievement Award, while the honor of footage library of the year went to Getty Images.



Paul Sargent, recipient of FOCAL's Lifetime Achievement Award.

KEEPING AN EYE ON UK COPYRIGHT LAW

BY HUBERT BEST

The UK government is making significant changes to aspects of UK copyright law. Some have entered into law on the passing of the Enterprise and Regulatory Reform Bill 2013; others are awaited.

A provision permits some older copyright terms to be ended early by administrative order. When an unpublished public domain work is published for the first time in the European Economic Area, the publisher acquires a "publication right" for 25 years, which otherwise corresponds to copyright without moral rights. The provision could have had the effect of allowing valuable archive content to be put into the public domain, depriving the archives of their rights, followed by the publication right being acquired by the archives' customers or others who happened to exploit copies of the content. Therefore films and photographs have been excluded.

Provision is also made for the introduction of licensing for orphan works and "extended collective licensing" (licenses which include works which have not been licensed by the right owners). These are "framework" provisions: the details yet to be supplied. At this stage, the UK government has stated that orphan works will be able to be used commercially (thus going beyond the EU Orphan Works Directive) and that a diligent search for the right owner verified by an independent authorizing body will be required.

The government's policy statements about extended collective licenses, or ECLs, include: a collective management organization, or CMO, which applies to operate an ECL must be significantly representative of the type of right holder represented; must demonstrate the members' support; must apply for

government authorization for each specific scheme; show how non-members will be found and paid; and provide for right holders who don't want their rights to be licensed to "opt out" of the ECL. The government has stated that ECLs cannot license exploitation of rights outside the UK. ECLs will, however, be able to license use of non-UK rights within the UK.

Excluded from the Act mentioned above are the government's proposed changes to UK copyright exceptions, recommended by the "Hargreaves Review." The proposals are to introduce a private copying exception (without remuneration, in contrast to the EU provision), a general quotation exception (currently quotation is permitted for specified purposes, such as news reporting), a text and data mining exception, and a parody exception. Existing exceptions for education, research and private study, disabilities, preservation and public administration will be widened (covering all media, as currently some exceptions do not allow use of films and sound recordings). A "contract override" provision will be widely introduced, meaning that contract terms which exclude or limit uses will not apply – so, for example, an archive which licenses unlimited access for news reporting would not be able to prevent use of the content under other exceptions, such as in educational or research contexts.

FOCAL International has participated in all these discussions, advocating the interests of commercial archives, with considerable success in the case of the legislation that has been enacted.

Hubert Best is an international copyright lawyer based in London and Stockholm, and a member of the FOCAL International executive. •

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Building an “Army”

Dawn Porter left a well-paid job as a network exec to pursue her dream of being a documentary filmmaker. With her debut effort set to premiere on HBO in July, she talks to *realscreen* about taking a leap of faith.

BY ADAM BENZINE

For *Gideon’s Army*, filmmaker Dawn Porter was able to increasingly gain access to courtrooms to film public defenders in action.

When former U.S. network exec Dawn Porter watched her debut documentary have its world premiere at Park City’s Library Center Theatre in January this year, the moment represented a satisfying pay-off for what had been a considerable gamble.

As VP of standards and practices at A&E Television Networks (now A + E Networks) from 2005-2010, she spent five years behind a desk doing fact checking and editorial review on other filmmakers’ projects, before eventually deciding that she had to make the move into making films herself.

But to say she was apprehensive about making such a leap is an understatement.

“Are you kidding me? I quit my direct deposit, corporate job with fully paid benefits, as a vice president at A&E Television... to make a documentary,” she laughs. “Yeah. I was apprehensive, as was my husband.

“But that’s the thing about documentary – you can’t think about how difficult it will be. You just do the next task in front of you, and that’s kind of how I got through it.”

Porter’s debut effort, *Gideon’s Army*, looks at public defenders working in the American South, saddled with huge caseloads of clients and toiling for little salary. It takes its title from the landmark case of *Gideon v. Wainwright*, which 50 years ago ruled that U.S. citizens had a right to an attorney, even if they could not afford one.

The filmmaker was drawn to take on the project after meeting Jon Rapping, the founder of training organization Gideon’s Promise. “I really wasn’t focused on indigent defense at all before I met Jon,” Porter explains. “I got introduced to him by a friend, and he invited me to his two-week legal boot camp program in Alabama.”

Despite her background in law – Porter worked for five years as a civil litigator in Washington, DC before moving into the TV industry – the director realized she knew little about the indigent defense sector.

“I thought, how is it that I’m a lawyer who cares about social justice, I do a lot of volunteer work, and I don’t know the story of what public defenders are doing?” she reflects. “If I don’t know it, then a lot of people don’t either.”

Porter says she lucked out in Alabama, hiring a film crew based on a colleague’s recommendation, which ended up working with her throughout the whole project.

Their help went beyond the technical aspects of the shoot; for example, when wanting to film certain neighborhoods to “give a feel for the place,” she’d be advised by the film crew on how best to proceed, as “there were neighborhoods where they were clear that black people would not be welcome and interracial groups would raise suspicion, particularly for filming.”

Among other difficult initial challenges

was picking which subjects to follow. Porter identified some 30 young lawyers employed in the South, and after conducting a series of interviews, managed to whittle down her focus to two main defenders – Travis Williams and Brandy Alexander – and a supporting lawyer, June Hardwick.

“Travis was a stand-out from the moment I met him, and Brandy’s career took a really big turn, so we kind of got close,” the filmmaker says. “But the hard thing about doing a legal vérité film is that criminal cases get ‘continued’ a lot – it’s not like you can say, ‘Okay, at 10 o’clock on Tuesday, we’re going to have an event.’

“Another key component was finding courtrooms that would let us in. I realized pretty quickly that if we couldn’t see them working, it wasn’t going to be good.”

While shooting in Gainesville, Alabama, an impromptu challenge at a courthouse left Porter having to rely on her legal background to secure access. “I got to Gainesville, and had asked for permission [to film], but didn’t actually have permission,” she recalls.

“But I went anyway and showed up with a crew, and the judge said, ‘Okay, we’ll hear from the attorney seeking the motion to film.’ I was like, oh, I have to argue a motion today? So I stood up and said, ‘Thank you, your honor,’ and I just made it up. Then he said, ‘Okay, now we’ll hear from the prosecutor,’ and the prosecutor opposed our filming.

“The judge issued a ruling that he thought an open courtroom was actually in the best interests of justice, so he ruled for us, and that was really a key thing, because that was Travis’s courtroom.”

Porter found that access grew over time. Initially, the judge would only allow the team to set up two fixed cameras in a single spot, without moving. Eventually, however, his stance softened.

“He saw that we were not obtrusive, were respectful, and listened to his instructions, and he let us put a camera right next to his bench, so we could see the defendants,” Porter says. “He let us actually set up four cameras in the courtroom for the duration of whenever we were there – so we got a lot of great courtroom footage.”

The ruling also meant that Porter and her team did not have to get signed release forms from court attendees appearing on camera. “He issued an open order, with the



restriction that we could not film the faces of the jury,” she says.

“That was when I could tell my shift from lawyer to filmmaker was complete, because as a lawyer, I would’ve said, ‘Absolutely not, you may not film the faces of the jury,’ but as a filmmaker, I was just dying to show these people.”

However, she says it was “a small price to pay to get that much access to court.”

Shooting on *Gideon’s Army* ran from 2009 to 2012, but it was in 2011 that Porter secured key funding for the project. Having started the doc with initial support from the Ford Foundation, it was a trio of events in short succession that propelled the film to life.

Porter won a US\$10,000 Tribeca All Access Creative Promise Award in April of that year, pitched the project at the Hot Docs Forum in Toronto the following month, and presented at Britdoc’s Good Pitch New York fundraiser several days later.

“It was really that triumvirate of access,” she explains. “At Tribeca we met with HBO for the first time and they were kind of mulling it over... we had 20 minutes of edited footage. Then at Hot Docs we had lots of interest around the table [from international commissioners]; we had a really good reaction. Then we had meetings right after with HBO and they said yes, which was pretty incredible.

“When HBO came on, they came on as a coproducer, not as an acquisition. That meant we really could choose the characters together, develop the story... it was so great to have a partner to work through what was the best way to communicate the story.”

After premiering at Sundance, where the film’s editor Matt Hamachek picked up the U.S. Documentary Editing Award, the doc went on to open North Carolina’s Full Frame Festival, with additional screenings at Hot Docs, Miami and San Francisco. The film has its American TV premiere on HBO on July 1.

With such an impressive run for a first feature, Porter jokes that she feels like a child actor who has made it big. “It’s kind of a hard act to follow,” she says.

Nevertheless, she has no plans to return to the desk job. “I’m addicted,” she enthuses. “This is what I do; I’m in it for the long haul.”



Brotherly love

BY KELLY ANDERSON

Blood Brother, the doc debut from director Steve Hoover, came from nowhere to win the Grand Jury Prize at Sundance, and has been racking up audience awards at other fests since. *Realscreen* talks to the director about the practical and emotional challenges in making the film.

An unassuming documentary directed by first-time filmmaker Steve Hoover burst onto the scene at Sundance this January, with little in the way of advance buzz, save for festival senior programmer David Courier telling *Doc Soup* blogger Tom Rolston that it was “an incredibly inspiring and moving debut feature.”

It went on to win Sundance’s U.S. Documentary Grand Jury Prize and Audience Award. Since then, *Blood Brother* has picked up the audience awards at both the Atlanta Film Festival and Thessaloniki Documentary Festival, and the director is now looking forward to a full spring and summer of festival stops.

Hoover, who was previously doing commercial work for Pittsburgh-based prodco Animal, was inspired to make the documentary after his best friend, Rocky Braat, and another friend had travelled to India and discovered an HIV/AIDS orphanage, school and care centre in a small village outside of Chennai, in southern India.

“He would send these emails that would detail things he was experiencing and some of the things would be really funny and some of it would be tragic,” recalls Hoover during his Hot Docs stop. “I’ve always seen [Rocky] to be funny, interesting, and vulnerable. A lot of these things came together and [as] I tried to imagine him being in this village that just inspired me to go there and document him.”

***Blood Brother* follows Rocky Braat (left) as he cares for children at an HIV/AIDS orphanage in India.**

The film follows Braat’s time spent in the care centre, where the kids call him “Rocky Anna,” – with “anna” being Tamil for “brother” – as he forms a deep bond with them, and cares for one boy, Surya, around the clock through a difficult bout in the hospital.

Illness, poverty and death are just some of the things Hoover encountered in shooting *Blood Brother* – a drastic change of pace from his previous work experience.

“I’m used to environments where it’s controlled and perfect, coming from a commercial production background, and there it couldn’t be more different than that. People are dying around you in the hospital, [you’re] completely uncomfortable, tired and dirty – just extreme discomfort,” he recalls.

Supported by Animal and funded by a number of private donors, *Blood Brother* was also backed by a successful Kickstarter campaign that raised money for the crew’s initial flights to India and production costs. For the second trip to film Braat in India, Hoover went alone and paid for it himself, while an Indiegogo campaign raised money for a publicist to work the film at Sundance.

While finding funding didn’t present a huge difficulty, as a first time filmmaker, Hoover did run

up against a number of things that he wasn't expecting, including a battle over the film's original title, *Uncle America*, with someone who claimed to have copyrighted the name.

Besides that setback, typical filmmaking challenges also proved tricky for someone who'd only previously shot music videos and commercials. After figuring out funding and budgeting, he says "finding direction was a challenge," recalling that the team was "shooting everything and anything, and that kind of had to do with not having great direction when we set out."

Arriving at an edit and putting the story together with a massive amount of footage was difficult, he adds, but the filming of the children proved to be a formidable challenge as well, for different reasons. He recounts one of the film's early scenes, in which Rocky and others endeavor to bring a sick girl, Vemathi, to the hospital.

"I definitely wasn't expecting to witness a child dying," says Hoover. "Even the night that we were filming, we were all very confident that she was going to live, so we thought we were filming a victorious moment, and it wasn't that."

Filming in India also presented unique problems. For example, one of the crew members was tasked with the daily unloading of the cards from the one to four cameras that were in use. However, India's power grid would shut down every day, so the team would have to predict when that would occur, and try to offload around that.

The gear itself took a beating, with Hoover and company working to keep sand and dirt away, while also protecting the cameras and gear from inquisitive children.

"They really loved taking the equipment from us," he recalls. "You'd be sitting there with the camera and somehow they'd gracefully slip it out of your hand and then they'd be off running around with it."

The kids' fascination with the cameras also made it hard to be candid. "Everyone was always aware of the camera for the most part," he says. "After time they slowly got used to it and didn't feel like they had to dance in front of it every time I had to turn it on."

With the film complete, the hard work isn't over. While Preferred Content and WME are handling North American sales inquiries and ro*co international is the film's foreign sales agent, as of press time, it has yet to land a distributor.

Another road bump that Hoover is facing in the film's festival run is addressing the amount of religion and faith portrayed within it. As seen in interviews and via his own blog, Braat is deeply Christian, and for some, the question of why his faith and how it motivates his actions isn't substantially addressed in the film is a curious one.

Hoover says that his friend landed in Chennai with a camera, ready to become "Mr. National Geographic," and not a missionary, even if, as Hoover states, "he is a practicing Christian in India and when you go on his blogs, it's very clear that he's vocal about his faith."

"I've had a lot of different conversations about the amount of faith to include in the film," says the director. "I've always understood that Rocky's purpose was not to go and convert all the children. It was to go and bring them love and essentially become family to them."

Hoover says that during Braat's first trip to the region, he connected with the Christian church and someone from within the church suggested he check out the orphanage. Hoover adds that he's keeping the center's name anonymous to protect the children and because of a promise he made to the organization.

"What I've found, at least from this experience, [is that] for Christians the amount of faith in the film isn't enough and for non-Christians it can be too much, so there's always a balance to find."

"I didn't want the story to get lost because of the sensitivities [to religion]," he adds. "All these different things cause us to form opinions about other people's beliefs."

Because the filmmakers felt so strongly that it was all about the story, they've also made the choice to

not keep any of the profits from *Blood Brother*.

"In the beginning, we were just thinking of doing the story. It's borne out of love and not out of wanting to make bank," says Hoover. "As we went forward and saw the needs, we thought it'd be cool if this was a film where people buy it and actually are contributing, like Toms Shoes [a for-profit company that operates the non-profit Friends of Toms, which provides shoes to impoverished kids], but with filmmaking."

The team has set up a non-profit, called LIGHT, and all national and international sales go to Braat's work, the children and other HIV initiatives. In addition, the film's website features a "Milk and Eggs" campaign, for donations that will pay for a year of milk and eggs at the orphanage.

Since Hot Docs, the film has gone on to a range of fests, including Guth Gafa, Doc Aviv, Little Rock Film Festival, and Sausalito Film Festival, while upcoming screenings include the Gdansk DocFilm Festival and the Nantucket Film Festival.

Currently in pre-production for another documentary that will soon be launching a Kickstarter campaign, Hoover says he hopes that audiences come away from the *Blood Brother* experience inspired – "to do what, I'm not exactly sure, but I love the idea of people figuring that out for themselves and having the freedom to do that." •

Hoover



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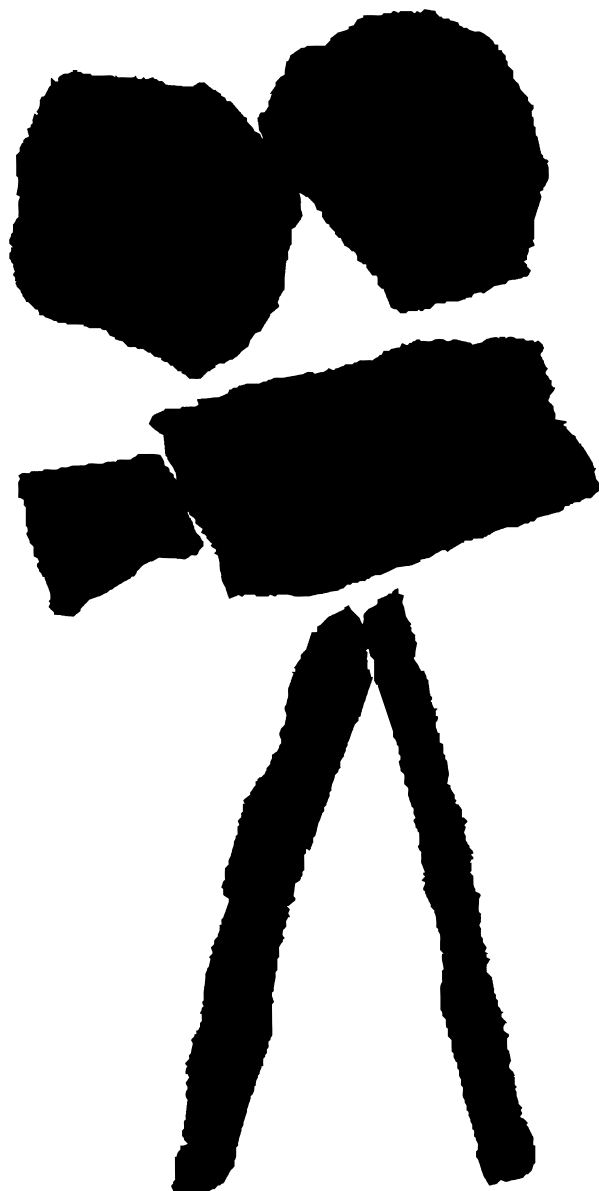
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MAKING BEAUTIFUL MUSIC TOGETHER

BY KEVIN RITCHIE

Music company execs discuss the ins-and-outs and dollars and cents behind crafting effective scores for unscripted television.

Docuseries are among the most music-heavy programs on television. In many cases, wall-to-wall music can act in the same ways as laugh tracks to guide the audience through the on-screen story. A mix of original compositions, library music and licensed music can provide theme songs, character-specific sonic branding and ambience that propels the action forward.

To gauge some of the creative and financial concerns weighing on the minds of music company execs who work in the unscripted realm, *realscreen* spoke with Audio Network U.S. head of business development **Cheryl Frohlich**, Jingle Punks CEO **Jared Gutstadt** and Man Made Music president **Joel Beckerman** in separate interviews, using the scoring of a hypothetical 6 x 60-minute, male-skewing docuseries as a general guide for the discussion.

GETTING STARTED

Cheryl Frohlich: If it's a brand new client that we've never worked with before, my first question is: "Tell me a bit more about the show and what network it's going to be on." That is a huge indicator in terms of

music style. I do feel that the people who influence the music are the network, the producers, the music supervisors and the editors all at once.

Joel Beckerman: What kind of play do we expect this to get? Will a network put the show out, and therefore the music out, globally? Then we can look at betting on the show being successful and will know there will be some income later in addition to what we're getting up front. It's about trying to get our arms around the financial component, and then we think as creatively as we can to make the solution work within the dollars we have.

Jared Gutstadt: People are really interested in doing bigger and bigger and cooler theme songs. Getting character packages that are signature to their series is a trend we're seeing.

JB: We try to make sure we have an original theme for a show, because that really is the statement that makes a show different. For instance, the theme from *No Reservations* [created by Man Made Music] is pretty well known among fans of the show. A stock piece of music would never have solved that need.

COSTS

JG: Budgets are declining. It's a depressed marketplace in terms of cost on an ongoing basis because networks want us to do more with less. That being said, a budget can range from US\$1,000 an episode for library access, anywhere up to \$7,000 to \$8,000 an episode if we factor in theme songs, custom creation and supervision, or roll all those services into one.

For strictly composer work, to service a 6 x one-hour series, you'd need at least 60 to 100 original tracks and those can range in price from \$300 all the way up to \$800 or \$1,000 per track, depending on what kind of music you're looking for. It varies. On the higher end, an episode order could be anywhere from a \$30,000 to a \$60,000 spend per season.

CF: For docuseries with wall-to-wall music, we're not always privy to what music budgets networks are providing. If a network has a third party license in place with a music provider, usually the producer will have access to that music for free so there won't be a music budget provided. The investment in working with Audio Network or a library outside of that third

PRODUCTION MUSIC

party extension will be on the onus of the production company.

A lot of times the producer will choose not to invest in a library that's not given to them either gratis or really cheap. Otherwise, they tend to lean on some of those freebies that come through the network.

JB: It used to be we would have three or four weeks to work on a one-hour episode; now the average is more like a couple of weeks, sometimes shorter.

JG: Unscripted television is very much a business. When they set out to make these shows in season one, they're trying to throw all the money on the screen any way they can. And, sometimes, music is an afterthought. We've been a good partner to a lot of people we work with to say: "Let us help any way we can, create these ideas for you and stretch that spend as far as possible." It's really not up to us as much as it is to the client.

LIBRARY

JB: We wouldn't do a show based on a library. I think that is antithetical to our approach, but a lot of times, in very crafty ways, you can use a small amount of original composition. You can create one piece of music and chop it up differently, have a no-drums version, change some of the instrumentation. Then it's about artfully choosing the right library music and using it in the perfect way.

CF: You have to make sure you are working with libraries that are proactive about recording. We record a thousand or more tracks a month so the odds of running into [another show's] track over time are reduced. One of our strategies with clients in season three, four, or five, is to redo their cue sheets and see what music of ours they've used a lot, and provide more of the same, to alleviate the fatigue of, "I've used that track every day for the past week."

JG: [Networks] also want to spend money on one library so they don't have to go to a million different libraries, spend in piecemeal and not get volume savings. In the past, when people doing a lot of shows would have library A, B, C, D, and E waiting in the wings, they would pay a



Relax – navigating the waters of scoring an unscripted show doesn't have to be scary. (Pictured: ABC's *Splash*, scored by Jingle Punks)

fixed amount every time they used a track. But the deals being set up now – ourselves included – are, if somebody's using us for the entire series, we can make the price a bit more appealing if all services end up going to us.

CF: People use [library] for temp reasons and then end up sticking with it. That's an open secret, but I do think that libraries tend to be – besides what's in your iTunes – the go-to temp source. If it's good stuff, there is no reason to take it out.

LICENSING

CF: [Licensing] comes down to how they want to market the show. If it's a commercial track that suits a series and will help promote it better than a library track, then that's a strategic marketing decision. Sometimes that influences the licensing decisions more than the song itself or the quality.

JG: Labels will do everything they can to make sure their stuff doesn't end up on television. It's a bizarre scenario, because you would think if you own a copyright, the idea would be to sell it as much as possible. But saying "no" to every opportunity makes the commodity worth more. As far as I

can foresee, there will not be a huge trend where cable shows can afford to license songs on a one-off basis from the major label world. If you want an Aerosmith song for a show opening, you're talking six figures annually.

JB: We have to find a perfect fit between the project and the artist before we would go to an artist. If it's something that's a topic they're really passionate about, then it's a win-win. They're going to be out in the world in a way they want to be, which is really important. For most of our partners who deal with artists, it's not about a big paycheck. It's about them getting in front of the audience in a way that's cool. •



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MAKING AGREEMENTS AGREEABLE

In the quest for bulletproof talent agreements, networks are demanding that producers have potential talent sign sizable documents, which can require legal counsel and cost money... sometimes a lot of it. Nicole Page examines the issue and offers tips on how producers and networks can come to terms with sharing the burden.

Over the years, broadcast talent agreements and even appearance or guest releases have evolved into mega-documents. Gone are the days of a simple, single-page appearance release. Now, it is not unusual for broadcasters to require that a multi-page agreement be signed for incidental, background characters. Even for a casting reel, when little or no money has been put on the table by the network, it is becoming commonplace to demand that producers have potential talent sign lengthy and formidable agreements. This often requires the producer to engage legal counsel to assist in negotiating the agreement with the prospective talent, who, if they can afford to, will secure their own counsel to try to decipher the agreement on their behalf.

All of this occurs long before the words “green light” ever leave the broadcaster’s lips. At that early stage of the game, the burden of the legal fee falls solely on the shoulder of the producer. So what is a production company to do? And what are networks so afraid of anyway?

Through my experience in negotiating talent agreements on behalf of several production companies as well as numerous conversations with producers, agents and business affairs executives at the major cable networks, I’ve learned that the second question is much easier to answer than the first. Networks (a.k.a. “the deep pockets”) are naturally interested in ensuring that their talent agreements and releases are as bulletproof as possible in order to head off potentially costly claims and

litigation. That is why those agreements can be filled with provisions granting the broadcaster the right to do everything from “fictionalizing” the depiction of the individual to, in some cases, mounting cameras in the bathroom. It is no secret that we live in a litigious society and individuals who do not like how they are portrayed on television would undoubtedly be flooding the networks (and production companies) with claims, absent agreements or releases under which they waive their rights to do just that. Even when agreements are signed, claims and lawsuits still occur, so releases are clearly an integral and necessary part of the reality television business.

Plus, both producers and broadcasters are often well-served by locking talent to exclusivity obligations and per-episode fees early in the game. In the words of a senior attorney at one of the larger networks: “You have to pay the piper at some point and from where we sit it’s much better to have that accomplished right at the start before things get too complicated with the talent.”

The problem arises when the agreements become so incomprehensible, onerous and daunting that casting and securing signed talent agreements, especially where no obvious monetary incentive for the talent is involved, becomes a Herculean endeavor. Even as ratings for the big character-led cable docusoaps are eclipsing those for network shows (see *Duck Dynasty*), production companies continue to be squeezed by networks to make deals with talent that seem to benefit no one but the nets. As one top non-scripted television agent who wishes to remain anonymous sees it, “Production companies are placed in the terrible position not only of serving

as middle-man between the talent and the broadcaster, but of having to try to shove a terrible deal down the throats of the talent, and having the extra bonus of paying all of the legal fees.”

A further problem arises when trying to obtain a signature on a multi-page guest release for a one-off appearance during production in the field. An important question for all parties to ask is this: are multi-page releases that no one reads, signed in the midst of production, even enforceable? A word of advice to broadcasters and producers: lengthy guest releases containing a clause whereby the individual represents that he or she has had the release reviewed by counsel – and I have seen many that do – should be promptly revised. It is one thing to include that phrase in an agreement for recurring talent who receives an agreement weeks or months before production begins and actually has the chance to show the agreement to an attorney. But to include it in a document presented to an individual in the field who likely signs and hands it back to the producer without even reading it could threaten the validity of the entire release, and that’s a chance no one wants to take.

Regarding the first question of what a production company could do, here are some thoughts. Once in production, at least there is a budgeted line item (typically 1%-1.5% of the budget) for legal expenses which can help defray the costs associated with locking down the talent. But before that, when in the development or pre-production phase, it would be more than fair for the networks who are insisting on the use of these behemoth agreements to share in the cost of having them negotiated and signed.

One way of looking at this issue suggests that nets are essentially outsourcing a large amount of production legal work to production companies and not paying for it. A typical budget for a casting reel could range from \$10,000 to \$60,000, depending on the broadcaster. However, legal fees are not normally included in that budget and even if they are, the amount allocated is unlikely to cover the necessary legal work,

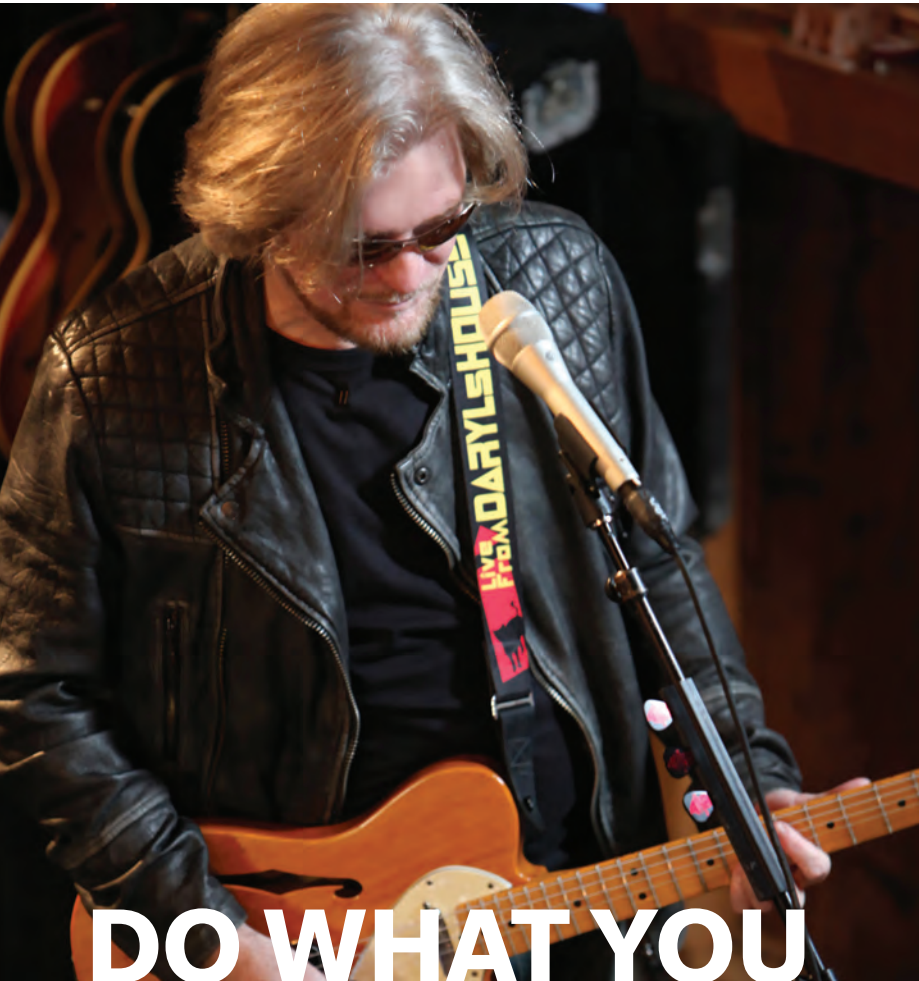


especially in the case of a multi-character show. That being the case, producers should consider asking for an appropriate legal fee line item for development or casting reels.

Of course, producers can often find themselves in the David role when dealing with the network Goliaths, but if you don’t ask, you’ll never receive. Understanding that in the U.S., 99% of the upside of a successful show is reaped by the network, it is hardly unreasonable for it to do some of the heavy lifting, at least in the financial sense, in getting talent agreements signed. After all, it is the networks that are insisting upon these super-sized agreements in the first place.

Nicole Page is a partner specializing in entertainment and intellectual property law at Reavis Parent Lehrer LLP, and is senior director of development and head of business affairs at Engel Entertainment. •

“The problem arises when the agreements become so incomprehensible that casting and securing signed talent agreements becomes a Herculean endeavor.”



DO WHAT YOU WANT, BE WHAT YOU ARE

BY KEVIN RITCHIE

Staying relevant in pop culture is an art form in and of itself, especially among those who experience success early on and then struggle to retain it later in life.

One musician that has managed to pull off a career re-invention is Daryl Hall of Hall & Oates, the mega-selling pop duo that maintained a constant presence on MTV and the Billboard charts with hits like “Private Eyes” and “Maneater” throughout the 1980s.

Five years ago, Hall was looking for a way to reinvigorate his craft and decided to invest his own money in *Live From Daryl's House*, a free web series in which he invites musicians

— new blood and legends — over to his house to play music. It's a simple idea that offers a glimpse into the creative process minus the pretension that can come with performance.

He has since produced 62 episodes featuring artists such as Smokey Robinson, Todd Rundgren, Cee Lo Green, Chromeo and Minus the Bear, and won a Webby Award. Cable net VH1 aired the most recent season on Saturday mornings, and the series now airs on HD channel Palladia, and Rural Media Group-owned networks RFD-TV and FamilyNet.

Next year, Hall will bring his other passion — antique architecture — to the small screen via the DIY Network series *Daryl's*

Daryl Hall is bringing two of his passions — music-making and preserving old houses — to a new career in television.

Restoration Over-Hall, which will follow the music veteran as he restores a 1700s Connecticut farm house and transforms it into a family home.

Why are you interested in doing television at this stage of your career?

The old paradigm is dead as a doornail. No matter what stage of your career — whether you're starting out or you're a person like me who has been doing it a long time — relying on radio and how many records you sell and all that nonsense isn't the way to get across to people anymore. Five years ago, I realized that. I wanted another way to put music out there and expand on my music by interacting with other people.

When did you realize *Live From Daryl's House* could be a new way forward?

I knew it right away for a number of reasons. One, because anybody in an official position didn't understand it so I knew I was doing something that hadn't been done before.

Switching to the DIY Network show, how did your interest in historic restoration arise?

I grew up in Chester County, Pennsylvania, which has some of the best antique architecture in the United States. I come from a very old family and my grandfather and my uncles were all construction people, in that they built houses and repaired old houses. I grew up taking music lessons and hanging around on construction sites. I have a dual experience in my life because family gave me these interests in preserving old houses. I love it. Old houses are the most direct ties that we have to the past.

What format will the show take?

I have a 1780s house in Connecticut that I bought and is in disrepair. It's also small for our family so the show is about bringing this house back to its original life. It's the story of how to bring an old house back to its purity and how it exists in the modern world.

What effect have these projects had on your relationship with your fans?

I came up with this pop stardom in the Eighties and people really had no clue what I was all about, which is common. Again, I was this figure on stage and very much an object in people's minds. With these shows, there is no barrier between what you see and the way I really am. When I'm in the world — which I am all the time — people relate to me as if they know me. And they do. ●

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